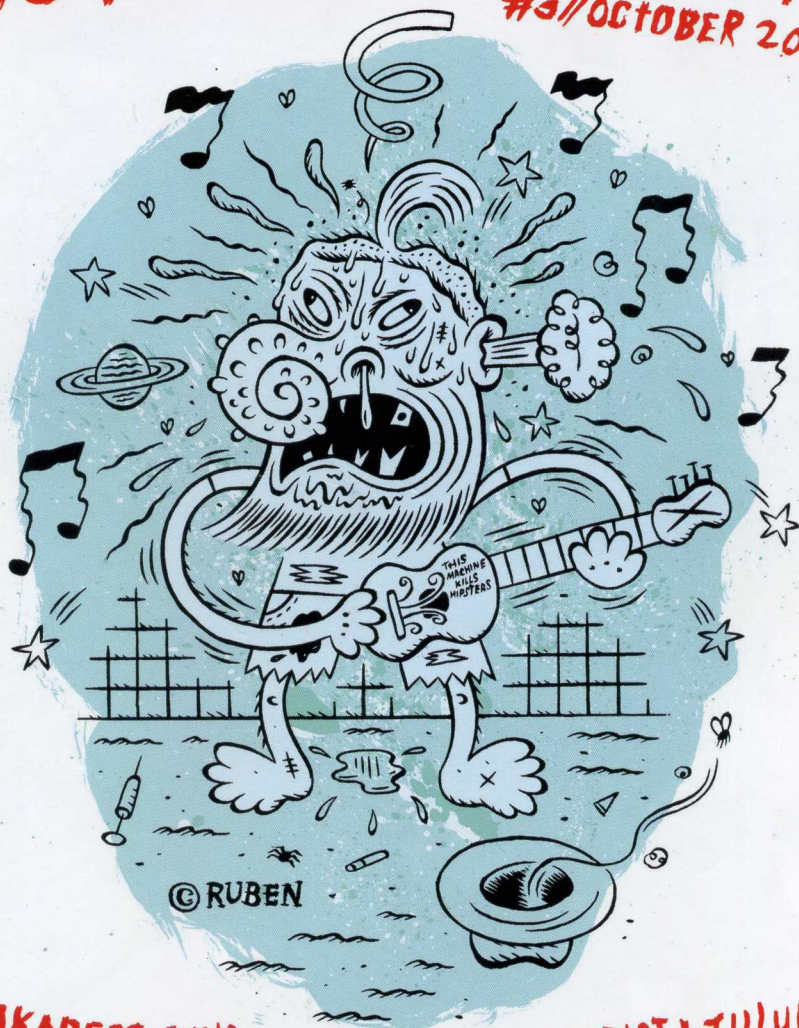


DISTORTION FAITH

#3//OCTOBER 2012



MAKABERT FYND
UTANFÖRSKAPET
NÜ-KLĒ-IR BLAST SUNTAN
WARVICTIMS
D-CLONE
HONDARTZAKO HONDAKINAK
TURIST I TILLVARON
KRONOFOGGEN
SKIZOPHRENIA

DISTORTION FAITH

Fuck, I suck at these intros – especially since it wasn't all that long ago I wrote one. I know, I know – we just put out #2 and here we are with #3. The tempo is high, perhaps even a bit too high for my own taste, but you know what – I don't care! I love doing this zine so when I have the energy to go full speed I will do so. I'm sure there will come a time when I don't have the same inspiration and energy so there's no need to force a mellow tempo.

As you can see this zine is a lot thicker than the previous ones and while the next one might be fewer pages I think the larger number of pages pleases both us and our readers more. But this is about as thick as we can go before we have to raise the price, so don't expect more in the future. We still have the small font though and have completely ignored any and all comments on this, ha!

I want to take the time to thank everyone for the nice comments on the zine – I really appreciate it. For instance, it's really nice to get a mail from a guy in Malaysia, not really having nothing more to say than that he just picked up the zine and really liked it. Thanks Amri! I'm sure there are people out there who hate the zine as well, but they haven't told me yet so for the time being I pretend they don't exist. Questions, contributions, small talk... get in touch!

Krogh // October 6, 2012

We're back with a bang before a short hiatus to focus on other aspects of our lives for a couple of months! For me it means working new hours as I'm switching to the night shift at my work. I'm not sure at this point what this will mean for my 'hobbies', but time will tell whether it means me having more or less time and energy to partake in this zine and release records. The projects I have planned for the label are starting to move finally though! I just confirmed the test pressings for the ACUTE "Murder notice" 12", they sounded great so hopefully I can put that one out sometime early November. After that the NERV 7" is nearing completion plus the NERV/WILD CHILD 7" and also a couple of new projects that I'll tell you about in upcoming issues. I'm happy and super stoked to say that Ruben Dahlstrand Vargas (drum hero of local hardcore band Svart Stådhjälp who we're interviewed in the last issue) provided us with an original drawing for the cover of this zine, check out that snail-y nose! You can check out his other stuff at: www.rubendv.com THANKS RUBEN!

As always, if you read this zine and you feel like you would want to contribute artwork for future issues, don't hesitate to get in touch with us! */Kårén*

It has been a tumultuous year in so many ways and the future has never seemed more uncertain than now. I have often asked myself "is this what you want with your life?" and "what exactly is the purpose of all this?". I still do not have any good answer to it. I want to develop as a person, but the question is if you can do that if your surroundings are conservative, narrow-minded and negative all the time. People are so predictable (the punk scene generally) and it seems that everyone has become dumber and lazier over the years, likewise society. You're too stressed and unfocused to pay attention to what's important; to live and enjoy life, sounds and flavors. We are drowning, literally, in insignificant details. Sadly it just goes downhill and most of my friends with it.

And what is the thing about to be seen and heard all the time? And where did the privacy and integrity go? That people can be so naive and shameless worries me. As you maybe noticed, and as I already wrote in the first issue of Distortion Faith, it will become less frequent with updates on my blog and the time I spend online. Instead I will spend more time and energy on things that can actually generate something positive back for me, Lillknaster, my family and friends. In real life.

Internet is good in many ways, don't get me wrong, but it is you who should have control and exploit the world wide web not vice versa. Not to speak of all the bullshit, rumors and nonsense that just goes round and round, which people tragically believe in. As So/Hardcore Survives says: "you can not touch, feel and smell anything from computer screen". Trve that! Thanks to all who in any way contributed something to this fanzine, and of course, last but not least everyone who supports our work.

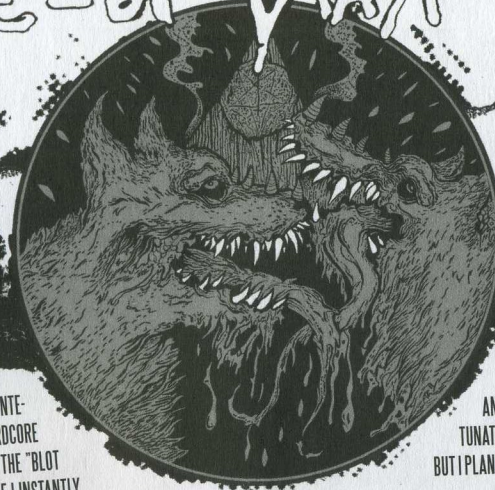
SOUNDTRACK: Uncle Acid & The Deadbeats: Blood Lust, Damage/Mindless Violence - Split, Earth Crust Displacement - Demo, Goat - World Music, Dispose - Horror Revival, Tephra - Temple (rip), Off - S/t, Blues Pills - Bliss, Maniac/Tempesta - Split.

//Jocke D-takt, 9/10 -12.

distortionfaith@gmail.com

NÜ-KLĒ-ƏR BLAST SUNTAN

THIS IS WITHOUT A DOUBT ONE OF THE MORE INTERESTING BANDS THAT HAS EMERGED IN HARDCORE PUNK IN A LONG TIME. WHILE I LISTENED TO THE "BLÖT OUT THE WORTHLESS SUN" LP THE FIRST TIME I INSTANTLY



KNEW I HAD STRUCK GOLD. AND I'VE BEEN EQUALLY EXCITED ABOUT THEIR TRIPPED OUT AND FURIOUS HARDCORE PUNK EVERY TIME. UNFORTUNATELY I DON'T OWN THEIR DEMOS OR THE LATHE 8". BUT I PLAN TO GET THIS CORRECTED A.S.A.P.

INTERVIEW
BY KROGH
SEPT. 2012

WE'LL START THIS WITH AN INTRODUCTION I THINK. WHO ARE YOU. WHAT DO YOU PLAY. AND WHAT'S YOUR ROLE IN THE BAND? ANY OTHER SINS THAN THIS BAND?

Anna: vocals, **Diana:** vocals,
Martin: Bass, **Chris:** drums, **Grady:** guitar

Grady: We formed the band NÜ-KLĒ-ƏR BLAST SUNTAN in 2006, since then we have released the following:

Demo Tape
Microphonic Meltdown Tapes (limited 100 copies)

8" Lathe (Limited 50 copies, clear lathe cut vinyl)

Force Fed demo tape
Microphonic Meltdown Tapes (limited 50 copies)

Blot out the Worthless Sun LP
Microphonic Meltdown/SPHC Records
(100 white vinyl / 400 black vinyl - 50 of the white came with handmade obi strip from band)

Arms of Static EP
Detonate Records (limited 500 black vinyl)

The Wheels of Fate Is Turning EP
SPHC Records (limited 100 green vinyl / 400 black vinyl)

Blot out the Worthless Sun Tour Tape (limited 50 copies)

Arms of Static Tour Tape (limited 50 copies)

DigiPack Tour CD (All Studio Recordings, limited 100 copies)

Blot out the Worthless Sun LP
SPHC repress (blue vinyl / limited 300)

I'D SAY (AND I'M NOT ALONE IN THIS) THAT YOU HAVE A PRETTY UNIQUE SOUND WHERE YOU PLAY AROUND QUITE A LOT WITH GUITAR NOISE AND/OR FEEDBACK. ADD TO THIS SOME REALLY GREAT RIFFS AND NOT YOUR

TYPICAL STRUCTURES AND WE GOT SOME RAGING HARDCORE PUNK THAT'S ALSO VERY MEMORABLE. I'VE READ SOME DIFFERENT VIEWS ON YOUR SOUND FROM OTHERS, BUT NOT DIRECTLY FROM YOU I THINK. SO TO SUM UP – WHY DO YOU SOUND LIKE YOU DO?

Chris: Because of Hawkwind. haha.

Grady: I go to sleep every night listing to Death Comes Along...

Martin: We have a driving bass and drums and our feedback is a big part of our sound. Squealing and other sounds that aren't typically used in the creation of songs are an intricate part of all of our music. We like it noisy and annoying.

ON YOUR SECOND 7" YOU SEEM TO HAVE MOVED AWAY A LITTLE BIT FROM THE MOST "PSYCHEDELIC" NUANCES TO YOUR SOUND AND ARE A LITTLE MORE STRAIGHT FORWARD. WOULD YOU SAY THAT THIS IS THE DIRECTION YOUR SOUND IS GOING. OR ARE YOU JUST MORE INTERESTED IN TAKING THE BAND IN DIFFERENT DIRECTIONS. ANY DIRECTION. FOR EACH RECORDING?

Martin: We create the songs and they just happen to sound like they do. I don't think any of us are trying to take the band in any one direction but we do have a certain sound that we hold on to throughout all of our songs.

Grady: The "Blot out the Worthless Sun" LP and the "Arms of Static" EP were both recorded on the same day/same session.

We record all songs together live without stopping. An important note about the Arms of Static" EP was that the songs were broken up and rearranged to fit on the 7". There is a tape version of "Arms of Static" with the songs arranged as recorded in the studio... it flows differently and has a different feel to it...

nü-klē-ər blast suntan

Nu-Kle-Blast

Chris: a lot of people have said that about the 7in and LP, but they were recorded in the same session as far as writing songs there is never a planned approach it just comes out the way it does, no stress on trying to be weird or out there with the music.

I WAS ACTUALLY TALKING ABOUT THE "THE WHEEL OF FATE IS TURNING" WHICH I DO THINK IS A BIT MORE STRAIGHT FORWARD. WHAT WOULD YOU SAY YOUR MAIN INFLUENCES ARE - BOTH FOR THE MUSIC AND LYRICS AS WELL AS THE VISUAL PARTS OF YOUR RECORDS?

Martin: Not really sure about direct influences. We are just trying to make good solid songs that might get stuck in your head. Japanese aliens playing with too many pedals

Grady: Musically bands like Antischism, Initial State, .fucking.com, Neurosis, The Accused, Dead Kennedys, SUB(HUM)ANS, Vice Squad, Crow, Besthoven, Totalilickers, Throbbing Gristle, Death Comes Along, Lydia Lunch, The Cure, Guns n'Roses, Aerosmith and the best band ever and I'm not joking RATT!

JUST LIKE YOUR MUSIC YOUR NAME ALSO STANDS OUT A BIT - AT LEAST WITH THE SPELLING. WAS THIS NAME CHOSEN TO REFLECT THE MUSIC AT ALL, OR AM I READING TOO MUCH INTO IT? MAYBE IT'S JUST A NAME?

Martin: What's in a name? I don't really know what they were thinking when they came up with it. I'm not an original member. I joined about a year after the creation. There's only one recording on cassette that I'm not on.

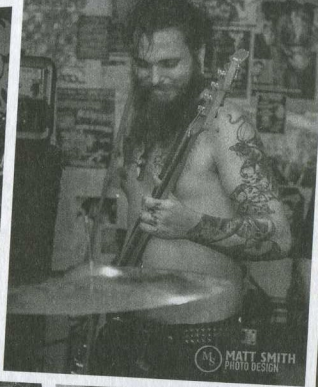
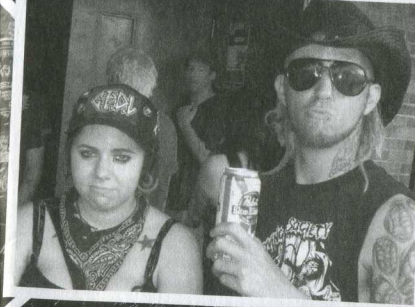
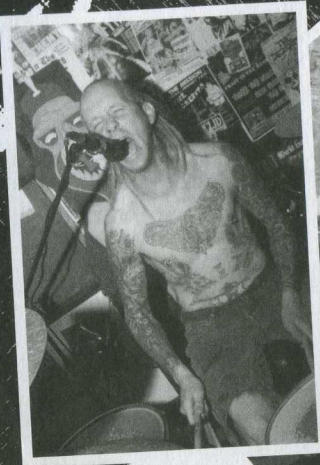
Grady: Can I ask you a more serious question? Do you believe that we have been visited in the past and are the product of genetically altered DNA by some extraterrestrial being?

IF I WERE TO SURVIVE A NUCLEAR BLAST, WOULD I BE THE PRETTIEST BOY ON THE BEACH?

Martin: Cancer ridden beach bum

Chris: Do you have a dread mullet? If not then no!

Grady: Just for the record... I do not have a dread mullet... haha!



YOU STRIKE ME AS A BAND THAT THINKS THE ARTWORK THAT REPRESENTS THE BAND (BE IT RECORDS, FLYERS, MERCH... WHATEVER) IS IMPORTANT. AM I CORRECT IN THIS ASSUMPTION? WHO DOES THE ART?

Grady: Yes, the artwork is very important, music and art kind of go hand in hand. We love art and music.

Martin: Ami Tuneless did a lot of our work along with Wesley samples from Lexington KY. Aaron Crawford from Augusta GA did the wheels of fate EP and yea art is important to us.

SOMETHING I THINK ABOUT QUITE A LOT ABOUT HARDCORE PUNK IS THE NUMBER OF BANDS AROUND THAT SOUND SIMILAR. I KNOW THIS DOESN'T NECESSARILY MEAN THEY'RE BAD, BUT EVENTUALLY IT GETS WATERED DOWN BEFORE THE NEXT BIG THING, AND THEN THE RACE STARTS AGAIN. THE QUESTION I ASK MYSELF, AND NOW YOU ARE, ARE THERE TOO MANY BANDS IN HARDCORE PUNK THAT SOUND LIKE OTHER BANDS?

Chris: Yes I do agree that a lot of bands do all sound the same but that never has or never will bother me as long as the music rips. As for when bands jump on the next trend they usually suck to begin with."

Martin: Well with any genre you must abide by a certain sound but I don't ever want to be a rip-off band. I hear a lot of the same riffs played in different ways or switched notes and then it's an "original" sound. Just play and see what comes out don't go into a band with the idea that you are going to no matter what have to be a certain sound, that's when a lot of bands lose their individuality I think.

Grady: I remember reading this onetime "Fan is short for Fatic" We all love music and then we all start bands, so it's going to sound like what were into, because we are biggest fans.

ANY BANDS (OR ZINES OR LABELS FOR THAT MATTER) THAT YOU REALLY LIKE, ARE FRIENDS WITH AND/OR JUST THINK DESERVE MORE ATTENTION THAT YOU'D LIKE TO MENTION?

Chris: Hello to all the my darlings in E.A.T.E.R. and hello to derek from soap and spikes distro."

Grady: Burnt Books from Columbia SC, awesome new band

with ex- members of Thank God, Guyana Punchline, Tunguska, they will have an LP out soon. They really put their heart and soul into it and I can't stop listing to it. Badass!

I SAW A COUPLE OF LIVE SHOTS ON YOUTUBE THAT SEEMED INTENSE. DO YOU PLAY LIVE OFTEN? ANY CHANCE YOU'RE COMING OVER TO PLAY SWEDEN ANY TIME SOON?

Grady: Were pretty active, we set up shows locally to support bands on tour, as far as traveling we have done both East Coast and West Coast USA tours, numerous fest, etc. We would love to come to Sweden to play, (Anyone interested in buying our plane tickets? We will come; we just don't have the money to do it without some help...(haha!))

Chris: yea we play on a pretty regular basis. Anything is possible, maybe! haha

Martin: I would love to come to Sweden. We haven't played out of the U.S. We try to play pretty often unless we are in the middle of a lineup change or we want to create because we are tired of playing the same songs or have some in our head that have to get out before they are lost in the land of unrecorded music. I went on tour with our drummers other band, Violent Party and E.A.T.E.R. those guys were awesome and very fun to hang out with as well. Thats about the extent of my Swedish exploits so far...

I HEARD SOMEWHERE THAT YOU LOST A MEMBER AND IT WASN'T SURE THAT YOU'D KEEP PLAYING - PLEASE SAY IT AIN'T SO? UNLESS YOU'RE PLANNING YOUR DEPARTURE. WHAT CAN WE EXPECT FROM NU-KLE-BLAST SUNTAN IN THE NEAR, OR DISTANT, FUTURE?

Martin: We actually just lost our singer. She is moving to Baltimore and as far away from us as she can. /k but we are in the process of getting a new vocalist. I think we've actually sealed the deal on that one and we will be doing a little tour in December starting with NOLA



Chris: Yea Ami (vocals) is no longer in the band. We will have a new vocalist for any shows/records in the future at the moment we are working on new songs for an lp. so expect more noise and more stupidity.

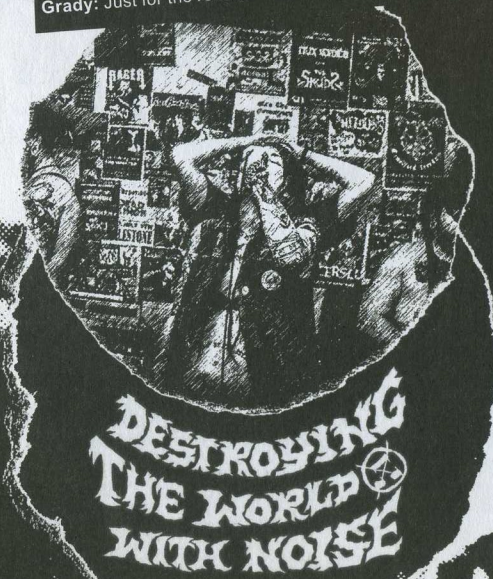
Grady: We have had a few lineup changes since the beginning. But were not done yet... Our friend Anna from Columbia, SC just started rehearsing with us and is going to join the band. So were back with a solid lineup. Were working on songs for a new LP and I think we have like one side written so far, just music no vocals yet tho..

ALL RIGHT, CLOSING COMMENTS - ADD ANYTHING YOU WANT, ANYTHING I HAVEN'T ASKED THAT I SHOULD HAVE?

Martin: We are going to keep on producing our interstellar extra terrestrial calls in hope of somehow making contact with life forms as of now unknown to humanity. Thanks for the interview.

Chris: Yes you didn't ask about the hawkwind influence! haha

Grady: None of us knew who Hawkwind was before the reference... haha!
Thank you for the interview Krogh!
Thanks to all the ex members, Billy Zass, Katie, and Ami.
Cheers from Augusta!



makabert fynd

EUROPEAN TOUR AUGUST 2012

03 - Hygget, Svartmyra, Sweden
 04 - Motala Hardcore Festival, Sweden
 07 - Koma-F, Berlin, Germany
 08 - Club 007, Prague, Czech Republic
 10 - Fuga, Bratislava, Slovakia
 11 - Autonomer Beauty Salon, Zurich, Switzerland
 12 - Le Ruclon, Nyon, Switzerland
 13 - The Pits, Kortrijk, Belgium
 14 - Liwi, Leipzig, Germany
 16 - Gängeviertel, Hamburg, Germany



DAY 1: Makabert Fynd left Stockholm at noon heading for our first gig off the tour at the Hygget festival in the darkest depths of the Småland forests. Everyone's in an excellent mood and with us in the van is two young Stockholm punks that needed a lift to the 2-day punk festival. We arrived at Hygget after a few hours drive. Sun is shining and the place is just great! We get to play quite early. The show is not too bad for being the first of another nine to come. The sad thing is though that the Marshall-head blew up and it turned out to be quite difficult to fix it! Fortunately we had a spare one with us, an Orange tiny terror bass amp that has the size of a toaster but sounded real brutal when playing heavily distorted guitar through it! We spent the rest of the evening drinking beers, chatting to all the nice people there, trading and selling records and stuff. Great bands played as well such as Nailbiter, Ursut, Bristles, Motorbreath and of course DOOM. Unfortunately we had to leave early the morning after for Motala Hardcore Festival so we missed the second day of the Hygget festival.

DAY 2: We arrived well on time in Motala, not to brutalized. And yes; another sunny day filled with beer and great music to look forward to! Drummerboy who is not a stranger to the sprays starts the making of the first ever Makabert Fynd backdrop. DIY-style of course. Turned out great. Makabert Fynd enters the stage at 2:30 pm. We're not used to play this early in the afternoon but no complaints from our camp! Lots of time to drink free beers afterwards! We could only play for 20 minutes since there were so many bands on the bill (most of them tough-guy hardcore type of bands). Our show went well and the major part of the crowd seemed to like it. We hung out a lot backstage for the rest of the day/evening/night chatting to other the members of other bands such as Kvoteringen, Toxic Holocaust and Crowbar. Bass player Pat from Crowbar was a big Totalitär fan and was really happy to meet Poffen. He even has a Totalitär tattoo! We watched Toxic Holocaust and Crowbar and then it was time for a long nights drive to Berlin.

DAY 3: Long journey before we reached Berlin but our drivers Henke and Freddie are absolutely outstanding behind the wheel. We spent the night in Berlin celebrating Henke's birthday in different restaurants and bars...

Unfortunately Henke ended up in a fistfight with two annoying guys but Henke took care of both of them completely by himself!

DAY 4: Day off in Berlin. Met with German friends there and went to record shops and more bars of course. Turned out to be a really crazy night in Berlin.

DAY 5: Getting ready to play Koma-F again, 4th time for Makabert Fynd. Last time a few months ago Anders accidentally fell off the stage during the intro of the first song and broke the guitar in three pieces. That guitar is now serving as decoration behind the bar! We were eager to make up for that incident and we really wanted to perform as well as possible. Sadly Rikki's bass cabinet broke down before we had even started... had to borrow one instead. Just before we were about to start our first song something really weird and funny happened. The Crowbar guys enter the room and particular Pat seems really excited! They had been playing in Berlin too that same evening and decided to take a taxi to Köpi afterwards just to see Makabert Fynd. Well, that was both fun and flattering. The gig went really well and we hung out afterwards with Crowbar.

DAY 6: Stoked to be on our way to Prague and play the legendary 007 Club. Not a very long drive which is always nice. The club is located in a very rough looking part of town. Again we meet up with lots of great and friendly people for beer, food and eventually more beer. Had a really great time hanging out in the club and I think we performed well. Tired as hell after midnight we went to sleep at Kanar's place.

DAY 7: A day off in Prague. Woke up and went looking for some place to eat. Found a great place for lunch and then we walked to a nearby bar for a few rounds of beer. We were waiting for Martin (longtime Prague punk-guy) to show up. He eventually did and took us all for a magnificent sightseeing tour of the city that ended in an amazing restaurant where we had the most awesome dinner.

Then, off to a punk bar for more drinks and more people to hook up with, Kanar for instance as well as two Swedish punk-girls from Gothenburg who we had met the night before at the 007 Club. It all gets very blurry from now on but nobody's complaining the day after.

DAY 8: Really happy with our stay in Prague we're heading for Bratislava. Just a few hours drive, no problems. The place was full of completely wasted Bratislava punks. Everyone seemed to be really drunk and crazy but they were all very nice though. We met a local girl who could speak very good Swedish. It turned out that she had never been to Sweden and that she took Swedish language courses in the evenings just to be able to understand Totalitär lyrics! She spent most of the evening talking to Poffen in Swedish. We enjoyed playing there. Cool place! Next up was a long night-drive to Zurich.

DAY 9: By the time we got to Zurich by noon we were all really exhausted. Too many hours in the van. The venue was really cool though, a massive squat with (again) lots of friendly people. Nice to chill out in the shade with cold beers, excellent food, great music coming from the outdoor PA-system. There was even a small tattoo shop there. Mattis got one on his leg (look at the picture below). Good bands on the bill. We had lots of fun playing in Zurich. Stayed up 'til late.

DAY 10: Going to Nyon (just outside of Geneva) through the beautiful Swiss landscape. Obviously we were going to play on a squatted farm. Lots of odd looking but awesome people there as well as lots of animals, like the beer drinking pig for instance. Again great food and we got paid in stolen diesel and stolen beers! Fantastic gig! Chaotic as it's supposed to be.

DAY 11: A hell of a long drive to Kortrijk, Belgium through the Jura Mountains. We were not in perfect shape at this point.



Once there in Kortrijk we immediately liked the place and in particular "the Pit's" where we were going to play. Top notch food and lovely people! Unfortunately not too many came out to the show, probably because there had just been a 4-day punk festival nearby so all the punks were most likely half dead from that. Fun to play as always but this was a real sweaty one!

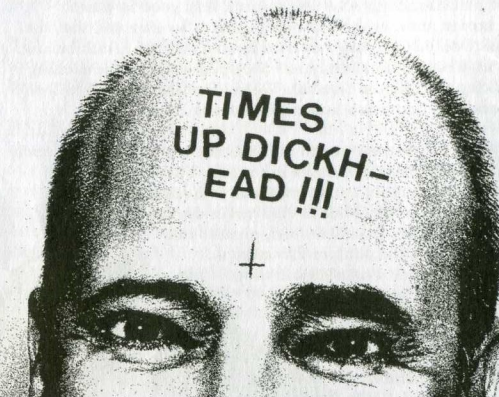
DAY 12: The next drive took us all day. All across Germany to Leipzig. Leipzig was really cool with lots of punks and squats and interesting stuff. We meet many great people there, among them Janne from Herätys (RIP) who lives in Leipzig and plays in several new bands there. Fantastic place to play; at the Liwi. I think did well even though we had been drinking a lot before the gig. The crowd seemed to like us and we stayed at the Liwi 'til early in the morning.

DAY 13: Talla who set up the show were kind to let us stay at her place. No gig today so we decided to stay an extra day in Leipzig. Not much energy left so just chilled out in bars and enjoyed being in Leipzig for a change.

DAY 14: Heading for Hamburg and our last stop on the tour. Talla had sorted us out with lots of beers and soft drinks for the drive. Thanx! Hamburg was amazing, again a massive squat with a very positive vibe. Lots of creative things going on there. The last show went really well, I guess we were all warmed up by then. We didn't stay the night in Hamburg 'cause we had to leave for Sweden ASAP. Sad to go back home but I guess we were all in need of a proper bath and a nice long sleep.

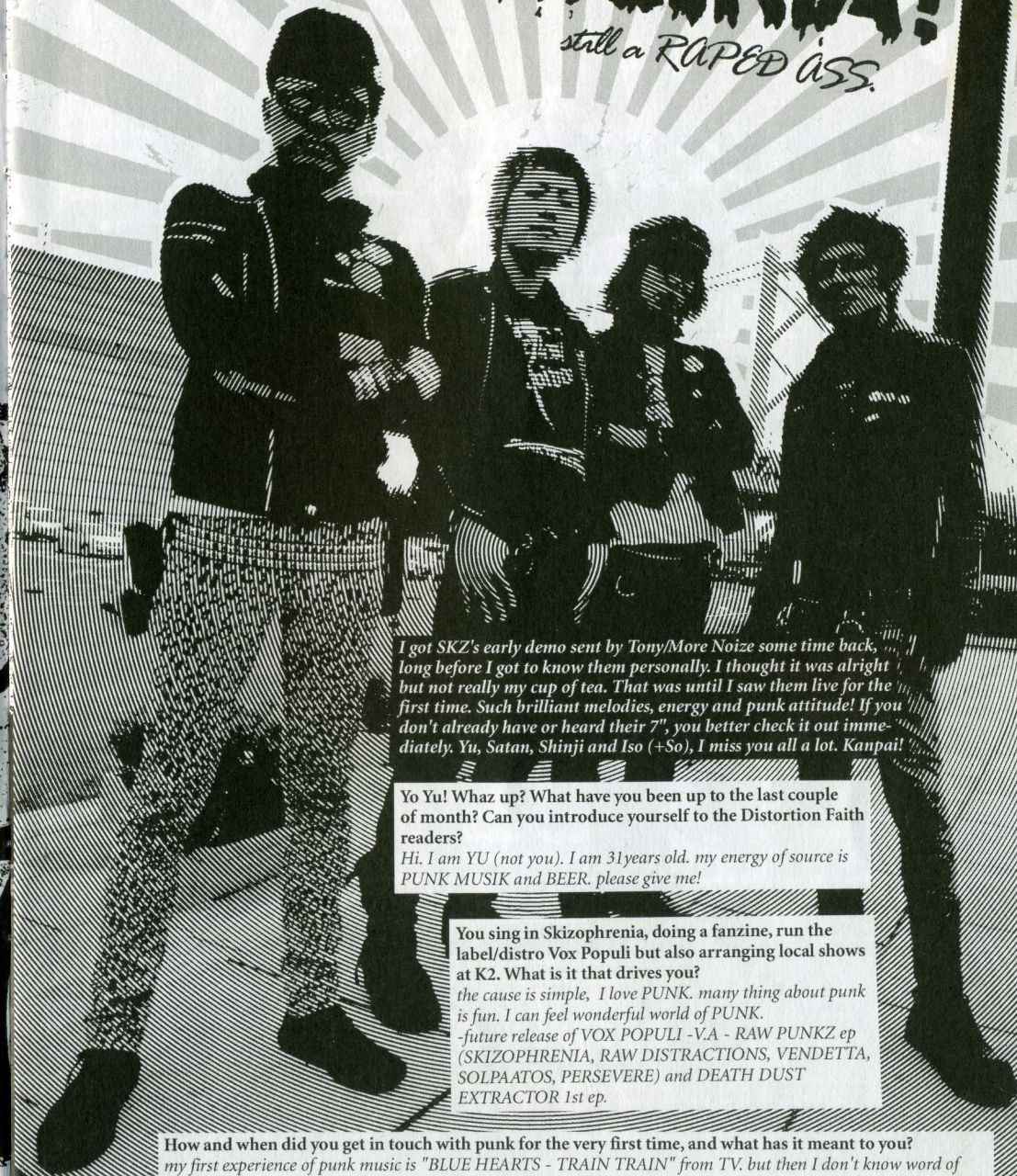
I think everyone who went on this tour think it was one hell of an awesome journey. Crazy things happened all the time of course but no real disasters. Many thanks to everybody who came to the shows and everybody who helped us out in many ways on this trip. A MASSIVE THANK YOU to Henke and Fredde for being the best and most reliable drivers/roadies/sound guys/merch guys/beer drinkers ever.

Peace and Love from Makabert Fynd. *Layout by Jocke D-takt.*



Leif, mth mofo, Stockholm, Sweden, 2012.

this fucking SKIZOPHRENIA! still a RAPED ASS.



I got SKZ's early demo sent by Tony/More Noize some time back, long before I got to know them personally. I thought it was alright but not really my cup of tea. That was until I saw them live for the first time. Such brilliant melodies, energy and punk attitude! If you don't already have or heard their 7", you better check it out immediately. Yu, Satan, Shinji and Iso (+So), I miss you all a lot. Kanpai!

Yo Yu! Whaz up? What have you been up to the last couple of month? Can you introduce yourself to the Distortion Faith readers?

Hi. I am YU (not you). I am 31years old. my energy of source is PUNK MUSIK and BEER. please give me!

You sing in Skizophrenia, doing a fanzine, run the label/distro Vox Populi but also arranging local shows at K2. What is it that drives you?

the cause is simple, I love PUNK. many thing about punk is fun. I can feel wonderful world of PUNK.

-future release of VOX POPULI -V.A - RAW PUNKZ ep (SKIZOPHRENIA, RAW DISTRACTIONS, VENDETTA, SOLPAATOS, PERSEVERE) and DEATH DUST EXTRACTOR 1st ep.

How and when did you get in touch with punk for the very first time, and what has it meant to you?
my first experience of punk music is "BLUE HEARTS - TRAIN TRAIN" from TV. but then I don't know word of PUNK. I was 9years old. and when I was 11years old my old brother shared "LAUGHIN NOSE - INDIE OMNIBUS 1981-1985 cd" with me. and he said "this is PUNK". I thought that this music is very loud and danger!! Haha



Can you please tell us more about Skizophrenia?

there was some punk bands in Tsuyama about 10 years ago. for example, Death Dust Extractor, DISTURD, MINORITY XPOSE, WHO AM I. I was seeing the show, I wanted to start new punk band. I started to looking for member that addicted of PUNK MUSIC in 2002. I found these members: "guitar: ISO, bass: YOSHIO and drums: SHINJI" + me "vox: YUI". ISO play drum in NEVER SURRENDER, but other member is SKIZOPHRENIA is first band. we influenced by 80's UK PUNK and 80's EUROPE HARDCORE influenced by 80's UK PUNK. I wanted to play the sound. not japanese noisy crust style. we formed at 2003.

If you ask me, I'd say that you have a unique sound compared to most other bands from Japan. Less distortion and more melodic tunes, even poppy at times. What do you think you have that other bands don't? we influenced from early UK 80's punk band. and the band influenced from early UK 80's punk band. for example...PARTISANS, THREATS, ACTIVES, ULTRA VIOLENT, DEATH SENTENCE, SKEPTIX, COURT MARTIAL, DEVOID, DEMOB, MAJOR ACCIDENT, IMPACT, E.A.T.E.R, BRISTLES, EXISTENZ, NONCENS, NYX NEGATIV, PAST, LAST SURVIVORS, REVULSION, NUKKETEATTERI, POHJASAKKA, LAMA, KOHU-63, APPENDIX, SUSPENSE, DESTRUCKTIONS, ADDICTION, KICKERS, SQUATS, WASTE, LAUKAUS, RESISTED, etc...etc...etc... we influenced by 70's punk band too. many hardcore punk band influenced by noisy d-beat crust style. of course, I love the japanese band with the style. (ISTERISMO, D-CLONE, DEATH DUST EXTRACTOR, AKKA, UNARM etc...etc...) but we don't play the style.

Seems like you play/tour every week. Do you enjoy playing live? Any special show(s) that you will always remember?

we playing 2 - 4 times in month. yes!! playing live with SKIZOPHRENIA is best of fun. also UCHIAGE(after party). I have a many best memory with SKZ shows, one of best show is MOB47/DESPERAT/SKIZOPHRENIA japan tour.

Your little brother used to play in Krossa and your big brother plays in Death Dust Extractor. Have all three of you ever played in a band together sometime? Like a punk version of Jackson Five. Haha.

We have never played together. KROSSA is not playing now. little brother start to playing RAW DISTRACTIONS. and older start to playing drum on DEATH DUST EXTRACTOR from 1 year ago. we are "very fuckin bad" brother.haha



You grew up and live at the countryside in a small town called Tsuyama. Still you have a very strong, enthusiastic and vibrant punk scene. Why do you think that is? What is Tsuyama best known for beside all great bands?

Tsuyama city is country side of japan. so, almost of all japanese people don't know Tsuyama city. there is no sport team.. famous place.... I think the most human in tsuyama is Mutsuo Toi, he killed 30 people in 75years ago.....

Could you give us a short Tsuyama scene report? Are there any new bands that you'd recommend? Not necessarily only locals. there is some punk band in tsuyama now. DEATH DUST EXTRACTOR, LAST, MASSGRAVE, RUSTED, THE GO, BLACK HUMOR, and CONTROL. my recommend band new bands in japan is RAW DISTRACTIONS, SOLPAATOS, VENDETTA, RAPPA.

In your last mail you told me that you went protesting against the restart of the Oi Nuclear Power Plant in Fukui. What's the current status in Japan after the earthquakes and the disasters that followed in Fukushima last year?

now, 2 nuclear power plant has re-worked for money...fuck... I don't understand that nuclear power plant is necessary. 16 million people lost house and many people have committed suicide for nuclear accident... but japanese government still want to re-start many nuclear power plant...

now, many people doing protest activity against nuclear. and doing protest activities in various places. japanese government is worst... we must say NO!! we don't give up the fight for future.

What are your future plans? Can we expect any new vinyls soon? But the most important, when are you coming to visit me in Sweden? Any European tour planned for 2013?

we will release 3rd ep from HARDCORE SURVIVES. of course, we want to SWEDEN and europe!! please wait!!

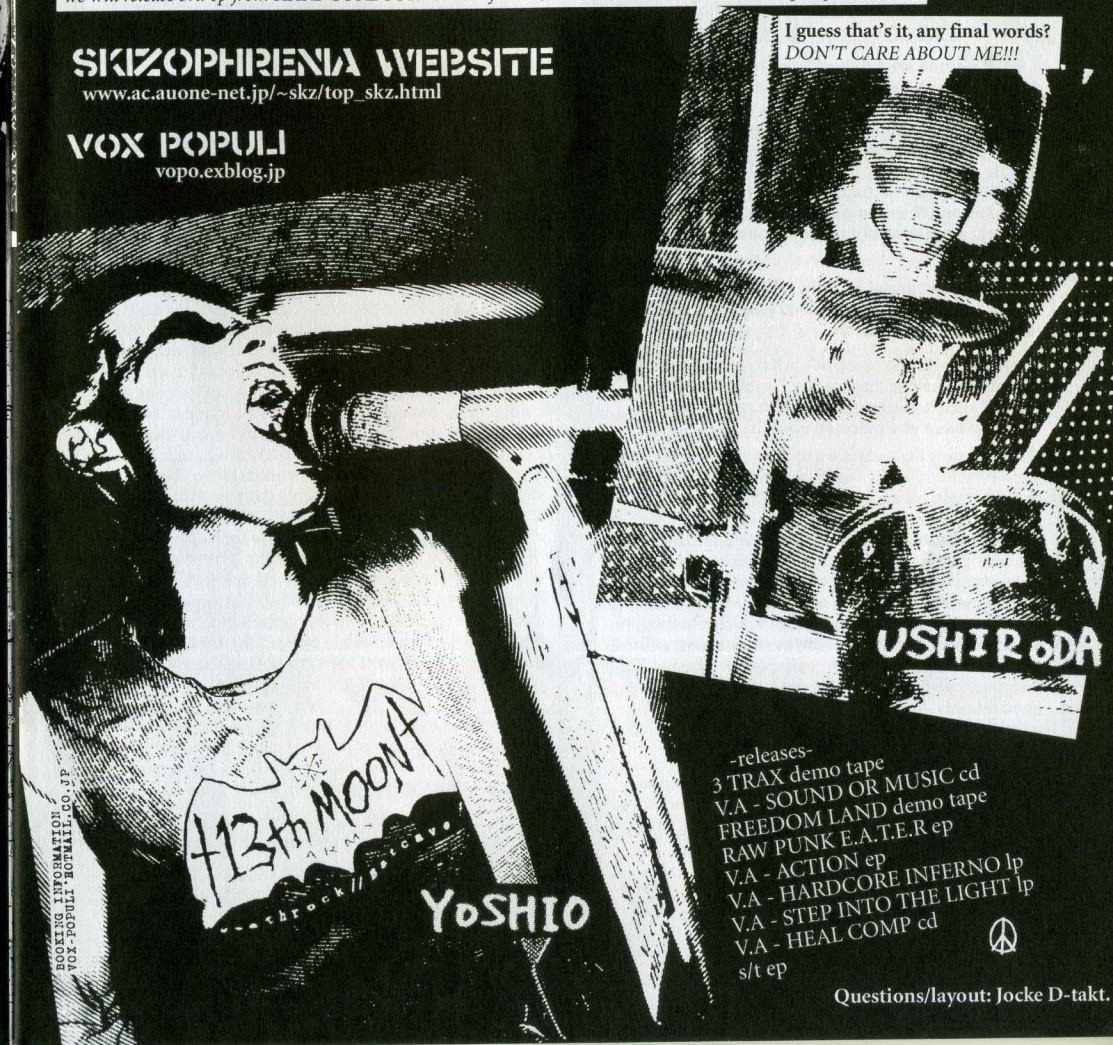
SKIZOPHRENIA WEBSITE

www.ac.auone-net.jp/~skz/top_skz.html

VOX POPULI

vopo.exblog.jp

I guess that's it, any final words? DON'T CARE ABOUT ME!!!



-releases-
3 TRAX demo tape
V.A - SOUND OR MUSIC cd
FREEDOM LAND demo tape
RAW PUNK E.A.T.E.R ep
V.A - ACTION ep
V.A - HARDCORE INFERNO lp
V.A - STEP INTO THE LIGHT lp
V.A - HEAL COMP cd
s/t ep

Questions/layout: Jocke D-takt.

Street Music FC (90's) was committed and knowledgeable, also wrote a bit on football. **(Soccer for those who can't tell the difference between a hand and a foot /Kroggh).**

In the last issue I interviewed Crash Mange and he mentioned the band GS SS real quick where you also were a member – feel like digging a little deeper? Any fun story worth sharing?

We recorded a 10-track tape (never released) in Manges room in his parents' house in Filipstad on April 2, 1989. I listened to it again now that you asked about it. It sounds fucking raw – bass, drums and Big-Jimpa's desperate roaring – a bit Sore Throat inspired you could say. Short songs, even shorter lyrics. A few examples:

McDonalds: "Gå dit och åt skit"

Messengers of Babs: "Kazjurol, Kazjurol - messengers of Babs"

Compact Disc: "Ett vidrigt jävla rent ljud. Fy faan vilken kommersiell skit"

No more heroes: "No more heroes. The heroes are dead"

Grisslakt kan vara kul: "Snutslakt, snutslakt, innan de får mer makt."

Juhas Teckning: "Den här kallar dom frihetsberövande" U.S.H.C: "Kommersiell opolitisk dynga är vad det är. US HC fucking shit"

I remember we had to do a few tries because Big-Jimpa had a hard time remembering the lyrics, hahaha.

I need to hear that tape!

All right, I think we've covered most of what we should cover for this time so I guess all that is left is to thank you for the interview and if there's anything you want to add – go ahead.

Thank you. I'm very impressed with Distortion Faith. Anyone interested in buying records can get in touch, or you could listen to all volumes on Spotify. Punks not dead!

Always get the latest updates at sirling.blogspot.com It's in Swedish, but you can still get some news on the records even if you don't understand the language.

Each volume of Turist i Tillvaron is pressed in 500 copies. The bands pay 1000 SEK (115-120 Euro) each and get records for the same amount when it's released. Turist i Tillvaron are responsible for the rest of the money as well as records. This is nothing new, but it's a great way to make compilations.

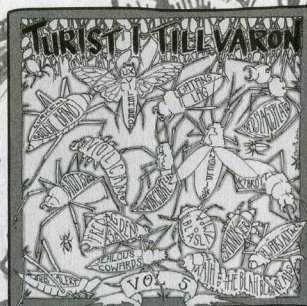
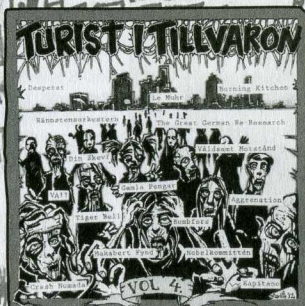
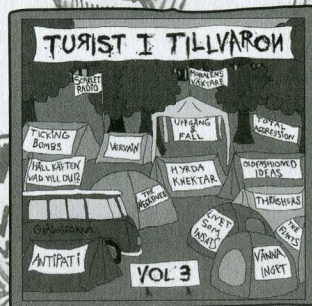
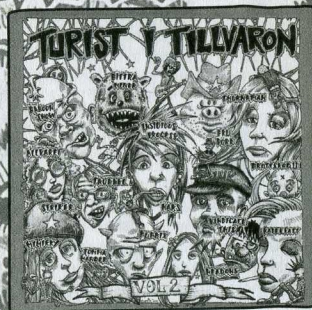
VOL. 1 Slöa Knivar, Strindberg Som Tortyr, Spotlicks, E.A.T.E.R., Bäddat För Trubbel, Dick Tracy, Abjekt, Black Feet, Suicide Syndicate, Epidemics, Kronofogden, Varsel, Glidslem, Beyond Pink, Snutjavel, Prins Carl

VOL. 2 Allvaret, Bittra Miner, Brottsskod 11, Nars, Headons, Trubbel, Thurneman, Tomma Händer, The Baboon Show, Kaffeakt, Vindicate This!, Fru Dörr, Mimikry, Fubbix, Striker, Insidious Process

VOL. 3 Scarlet Radio, Ticking Bombs, Håll käften, vad vill du?!, Gråsguggorna, Antipati, Vervain, The Negatives, Moralens Våktare, Uppgång & Fall, Hyrda Knektar, Livet som insats, Total Aggression, Oldfashioned Ideas, Thräshers, The Flints, Vänna Inget

VOL. 4 Desperat, Le Muhr, Burning Kitchen, Rännstensorkesterna, The Great German Re-Research, Din Skevf, Våldsamt Motstånd, VA?!, Gamla Pengar, Aggregation, Tiger Bell, Bombfors, Makabert Fynd, Nobelkomittén, Crash Nomada, Kapitano

VOL. 5 Angelpiss, Blåslampa, Brottsvåg, Fredag den 13e, Math and the Blah Blah Blahs, UX Vileheads, Spiknykter, Lurken Boogie Band, Gatans Lag, Vinnarcirkeln, Sub Alert, The Volcano, Hjärtattack, Nedslagsplats, Utbrott, Jealous Cowards



KRONOFOGDEN

Kronofogden is a pretty young band that for a long time managed to fly under my radar, but thanks to the comp.LP "Turist i Tillvaron vol.1" I realized I needed to take a closer look, and I urge you to do the same. But wait until you're done reading this zine 'cause, you know, it's a pretty great zine!

So, we'll start with a short presentation of the band I guess. We're Kronofogden and we come the middle of Sweden were nothing happens and no one cares.

Arvid – screams and writes, going to be a librarian = unemployed.

Johan – riffing on the guitar and work at the factory

Mille – plays da drums and are studying in Falun to become a sports coach

Henrik – plays bass, least important in the band

I'm also interviewing Sörling in this issue and he's, together with Kenrock, releasing the split LP with Inkvisitionen. It's really coming now?

M – I have no fucking idea. The only thing I've learned it that things often gets fucked up. I hope Sörling and Kenrock can get the job done.

J – Yes, the latest I heard it was actually coming! It was Erik in Inkvisitionen who said that our order were actually being processed over there in England. So it's coming, it's coming, it's coming, I'm cumming...

Since that LP has been on its way for quite some time now maybe there's some newer stuff in the pipeline as well?

A – Oh yes! Do a search for "det finns inte mer" on Youtube and hear a new song! We've recorded five new tracks and three covers that we'll be releasing as soon as possible. We're hunting labels for a 7" as we speak.

M – And good tracks too.

J – I agree.

You've been compared to other bands from Hudiksvall. Do you agree with these comparisons or are people just lazy and go for those names just 'cause you're playing fast punk and come from the same place? I'd say it's laziness 'cause surely you do have your own sound.

M – I'd say it's laziness and I've said that before. But, well... I don't know.

H – The band I feel I've taken the most inspiration from is Bad Brains, but Missbrukarna is a band we'd like to reference to/sound like quite often. We haven't written a manifest so it's all a bit messy still.

J – I think the references to Totalitär are both flattering and pretty accurate, it's towards that sound I'm aiming when I write riffs. But of course we've found our own little niche.

A – It's exciting to hear how we develop over time and the only thing that's certain is that we're getting faster for each year. It's not like we've decided that "this is how we should sound". Kill your heroes.

I read that you've, among other places, been on a small tour in Norway. Have you done many gigs and are there plans for more?

H – Nah, we haven't had that many gigs, but we've played in interesting places far from home. Me and Mille are playing in a folk music band as well and we've done more gigs, but within a much smaller radius.

J – So far we've been to Stockholm, Umeå, Göteborg, Falun and Oslo this year. Played with Massgrav, Infanticide, Sub Alert, Wallrdes and lots of other great and groovy gangs!

A – We're aiming for a US tour next summer.

Tell us a bit about Angry Hudik Records. Plans?

A – It's a economically liberated label, we do the releases as cheap as we can, burns CDs and duplicate tapes in small quantities for takes so much time. We'll see when we can afford vinyl, maybe in ten years. We've just released AHR 004, it's a tape with Snickeriet, really hard hip-hop from the woods. We only had the energy to make 20 copies, so it'll be available for download soon on kronofogdenband.blogspot.com. In the future we'll release something with Henrik's troubadour project and who knows what. We're also thinking about releasing out new recording as a limited VHS around the new year with accompanying videos to the tracks, I mean, tapes are soooooo 2011!!!!!!

All right, I'm done and I promise I'll get back to you in a year or so when you've taken over the world. Finish this in an appropriate, or inappropriate, way please.

J – Check our blog or facebook page if you want to get in touch with us or get an autograph. You can also e-mail us at svartefogden@hotmail.com Keep yer hair in shape n rest in sleaze!

Get crazy at www.kronofogdenband.blogspot.com

Interview and translation from Swedish by Krogh.

STUDIO DIARY AUGUST 2012

WARVICTIMS

STARRING: Challe; Vocals Fetebob; Guitars and vocals Lillrövarn; Drums Micke; Co-engineer and carbingo Fisen; Studioengineer, bass and vocals

MONDAY 12

Time for a new adventure in the studio for this neverending d-beat crusade. Last record was recorded on two different locations and with a disastrous result (my view), this time we do the well tried option of recording everything together which is a way better way both for result and feeling. Since last time we now have a new drummer and a couple of songs which we tried out some days before the actual start of recording. It's always a nice feeling getting into the studio and prepare and rig the drums, however after a while it isn't that fun anymore as all of you who are doing bands knows. I was lucky enough to skip the rigging to visit the local gym so I had a blast.

When returning the lads was doing soundcheck on the snare and it sounded great. To get that live "fleshy" sound Fisen put some reverb on the room-mike. Altogether it ended up with 9 mikes on the drums. As I got back we started with the first tune, bas and guitar through shitty pods, just to hear the riffs, it sounded like shit and it was really hard to play with that sound. We managed to complete four songs and started on the fifth when Lillrövarns body and mind began to shut off so we had to throw in the towel for the day.

TUESDAY 13

Tired as fuck but in good mood. Time to get this drum shit done... It's nice not to have to do so much but it's damn boring to bum around. The relief of get your part done is overwhelming. Getting home last night made us decide what cover song we will do, no I won't tell you which one it is. Fisen and Micke went before us to do backup-files on the drum parts done in case the studio computer breaks down. Also when we arrived they had made a song and arranged it so it was just to start rehearsing it before putting it on tape. In six hours Lillrövarn was done and we had 2 new songs which is great, don't know if we ever did things this fast, usually we never do anything at reasonable speed.

CLOCKWISE FROM TOP LEFT:

AGNOSY

SUDOR

ATENTADO

CROWD AT WARHEAD GIG

WANKYS

Cardigan Arms, Leeds - February 24, 2012

Wharf Chambers, Leeds - April 6, 2012

tin12 Club, Bradford - April 3, 2011

Wharf Chambers, Leeds - September 19, 2012

tin12 Club, Bradford - June 2, 2012

All photos by CHRIS AGITATE

WARVICTIMS

Marshall

disc

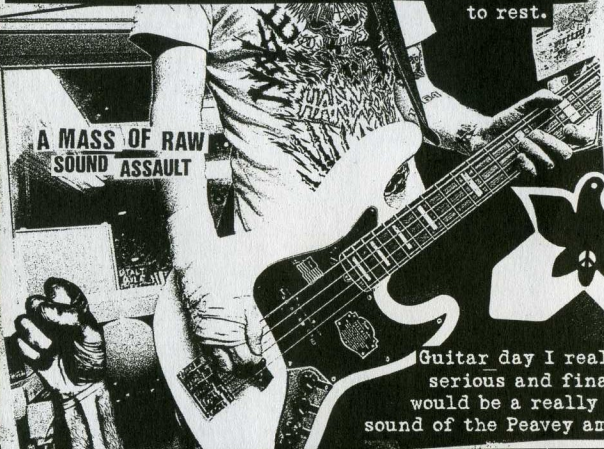
Anti
LjuD

WEDNESDAY 14

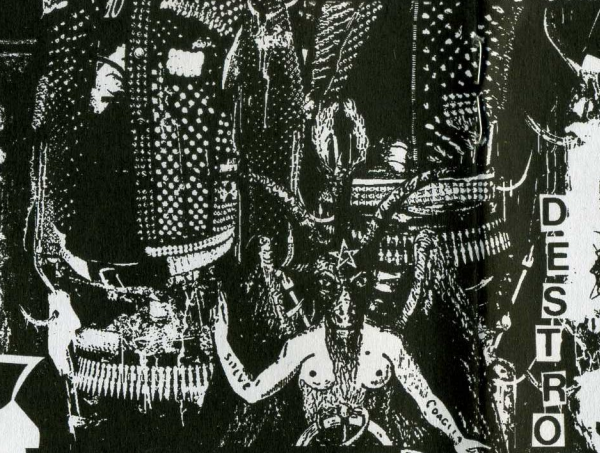
Ok, bass day, always a blast. Went away early to do backup-files on the rest of the drum trax and start to setup the bass-rig. For this special occasion we decided to split the bass between 2 amps to get the both the depth and the distortion correctly. One bass amp and one guitar amp together equals earterror.

Lined through 2 distortion pedals, the sound was set and it was time to give it a try. What sucks with not rehearsing before recording is that you have to learn the songs as you play and then record it. It's not a picnic I can tell you. Though Fisen was really efficient with the bass lines and licks it took five active hours to nail all the songs. The last 2 songs was a real struggle as he was struck with cramps and old man symptoms. We aren't 15 anymore and it's starting to show. After this we were really fucked up and had to rest.

A MASS OF RAW
SOUND ASSAULT



AS NIGHTMARE STILL CONTINUES



DESTROY

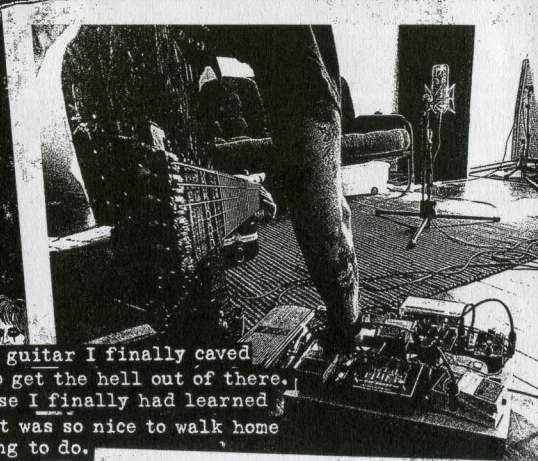
THURSDAY 15

Guitar day I really hate to record. The thing that it is so serious and final is not appealing to me at all. I knew it would be a really hard day. We started out by trying out the sound of the Peavey amp and mix it together with my pedal case,

resulting in right and left guitar was really harsh and Japanese sounding. We tried out some different mic settings, one room-mic a bit further away from the cabinet, true Beatles manner, but that didn't work at all so we ditched that idea. It's always easier playing your own songs that you made yourself and I have really a hard time sometimes to learn others riffs, not being a musician in the true sense of the word. Fisen made some really tricky parts recording the bass which I had to learn and duplicate... It was hell to say the least. After the 2 simultaneously recorded guitars there was time for a middle guitar which had a different setting both on amp and pedals.

Same procedure as before but with the exception that this was totally different breaks and markings on the git. I love the end result but it's so frustrating to do it and do it all over again and again cause I can't remember the damn riffs. Challe used the time well, arranging the lyrics he's been working on for the last 2 years. Hopefully we can come to some sort of agreement regarding the verses as he claimed there's not room enough for all the text, which isn't true. After the last round of the battle of guitar I was really amused to be done with all the gits when suddenly Fisen told me we needed to do one more git on the tracks to make more depth and some more melody. I was shocked and thought he was kidding. He wasn't.

After some discussion about the necessity of this guitar I finally caved in and did it even though I really just wanted to get the hell out of there. Surprisingly the last one went pretty smooth cause I finally had learned the songs so it wasn't that much of a big deal. It was so nice to walk home that night and knowing I had only one more thing to do.



FRIDAY 16

A well-deserved day off from the boredom of Studio Empire. Spent the day at the gym and hanging out with Fisen doing some work on releases to come. Challe spent the day drinking somewhere when others went playing carbingo. Really frustrating thing this game. Fisen and Lillrövarn won money as me and Micke went home poorer than before. At least I got an ice cream cause they felt sorry for me. So I won too, one might say.

SATURDAY 17

Back in the room and our sweaty asses, Lillrövarn was so eager to hear the result that he was early even though he had hangover from hell. After brewing some coffee we decided that one distortion pedal with delay and wahwah was the recipe for raging solos. Maybe that was reality or maybe it was wishful thinking, anyhow, it felt really good then and there.

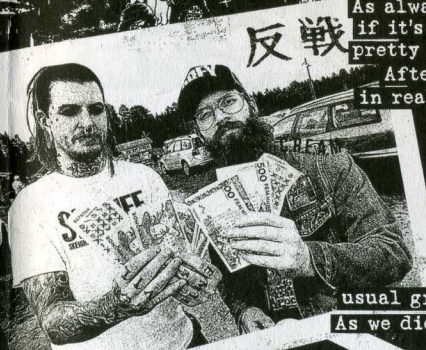
First song I already had solo for so that was pretty quickly done. As always when making solos you never know what it's gonna be and if it's a good day, but apparently this was a good day cause it was pretty easy to get ideas and Fisen made a lot of good suggestions.

After one and a half hour we felt it was enough and I was still in really good shape. Challe had by this time entered the studio.

White in the face from last night's drinking session he really looked like a warvictim. We began by making a good joke on his expense, fooling him we had to build him in the singing-shed cause of his wish for effects on the vocals. After a good laugh the long walk towards the finish line began. Challe haven't been using his voice so much the last years and there was an idea that a more high pitched vocal would suite this record better than the

usual growl, it took a while getting adjusted to sing in this fashion. As we didn't rehearse most of the songs, both the arrangement and the phrasing had to be done now so that's what most of the time went to. Challe was in bad shape and complaining about various things like his legs shaking and not getting enough air, but of course we didn't listen. During the breaks it looked like he had been diving into the lake (Storsjön) but it was just hangover sweat and tears of frustration. As always when singing Challe is never satisfied with the result but I thought it went pretty well bearing in mind he never use his voice. After his soul cleansing journey it was time for additional vocals from Fisen and me. This was pretty easy as we had been listening to the shit over and over, thinking about it during Challes session.

It's hard separating the voices cause me and Fisen has almost the same tone, but it doesn't matter, most of it is just choirs in choruses and some screaming here and there.



WHO ARE THESE
PUNKS?



WRITTEN BY FETTERPOLE LAYOUT BY FISHBAILMAN

雜音ノ英雄 雜音英雄

DRUMS

Tama imperial star
Hi-hat: Sabian, Legacy HHX 14"
Crash: East 18"/Bosphorus power crash gold 18"
Ride: Istanbul turk light 20"
China: Istanbul Samatya 18"

KICK: Audix D6, Shure beta 52A. SNARE: Shure SM57, MD 421 U-2. TOM 1: Shure SM57. TOM 2: Shure SM57. O/H: sE Electronics SE2A. ROOM: Shure SM7B.

BASS

FENDER American deluxe j-bass
Boss Distortion DS-1. MXR fullbore metal.
Acoustic Model 450/Hagström (MD 421 U-2, Shure beta 52A). Marshall Valvestate VS100 (Sennheiser E906).

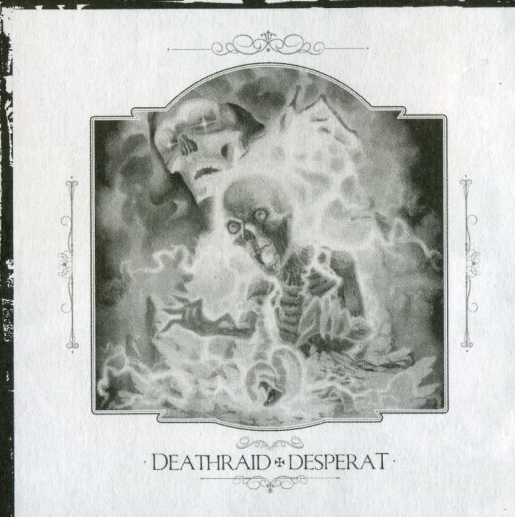
GUITAR

IBANEZ Prestige
Electroharmonix metal muff. Boss Mt. Boss hyper fuzz. Danelectro french toast fuzz. Artec Vintage chorus. Mxr carbon copy analog delay. Boss equalizer GE-7.

Peavey 6505/Marshall (vintage/celestion greenback) 4x12" (Shure, SM57, Sennheiser E906). Peavey 6505/Engl (vintage 30) 2x12".

VOCALS

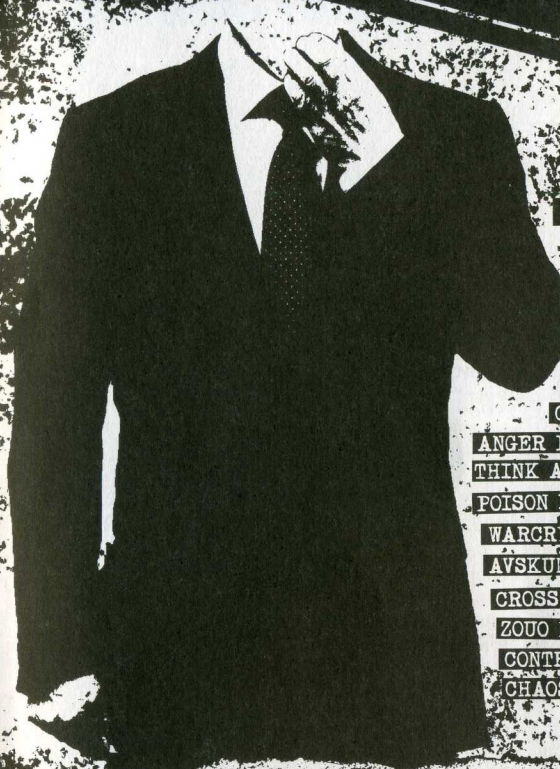
Neumann M149 tube (lead).
Shure SM7B (backup).



DEATHRAID * DESPERAT

OUT NOW!

EUROPEAN VERSION ON D&R, US-VERSION ON WORLD FUNERAL

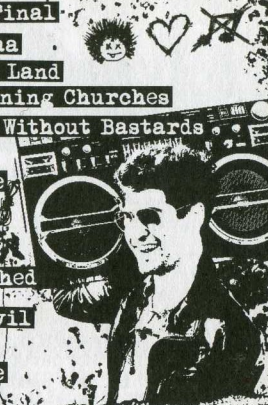


FAST & LOUD

POINTLESS DRIVE AND RAW PUNK BY KROGH

NOISE & POWER a.k.a. PLAYLIST.

- INEPSY Fast & Loud
- CHILDREN OF TECHNOLOGY
- Postnuclear Quarantine 2011 A.D.s
- INVASION Destino Final
- HERATYS Ostovoimaa
- BROWN SUGAR La La Land
- CRAZY SPIRIT The Burning Churches
- ANGER BURNING Aint No War Without Bastards
- THINK AGAIN 希望
- POISON IDEA Xerox Frustrate
- WARCRY B.S.B.S.F.B.S.
- AVSKUM Svinens säng
- CROSS STITCHED EYES Stitched
- ZOUO Making Love With Devil
- CONTROL Suicide
- CHAOS UK Farmyard Boogie



You know you're not wired like other people when you talk with your co-workers about what happened over the weekend and you're not sure if you should tell them that you sat with your headphones on, writing down records that could end up on your "best of 2012" list. To make a list in itself might be very foreign to some who aren't all that into music, but the fact that this was during a weekend in late September... well, they did look at me a little funny that day.

I'll admit it's a bit early to start on "the big list", but I like to sit with my pen and pad while I listen to music. Sometimes I want to hum along to the lyrics, other times I write down ideas for this zine, interview questions or whatever, or I make a list. I have at least 3 or 4 of those "100 records your need to have heard" lists going, most of them including the same core of records, but each with a handful of titles that tells me in what mood I was in at the time. The point is I like to scribble about punk while I listen to punk. It's as easy as that, and so this weekend I started the aforementioned "best of 2012" list. However, I'm not gonna talk more about that now as it'll get published here in the next issue (probably).

Instead I'm gonna start another train of thought that came to me over the weekend that I, as I write this sentence have no ending to, and don't know if I'll be able to come to a conclusion at all. But, lately it seems as perhaps it's time that someone re-issued the Active Minds 7" "Dis is getting pathetic"? Why? Well, while I absolutely love many of the "raw d-beat hardcore" bands and like a lot of those that might be seen as 2nd rate clones by some, I don't want it to turn into what we saw in the late 90's. Every band was named Dis-something and all of them was promoted with pretty much the same lines - it was ctrl+c ctrl+v heaven for bands and labels. No one cared if it was true or not. And no one cared if the word actually existed with a "dis" in front of it, as long as it sounded good - the name

that is. Some of these bands were great, but to be honest most of them were crap and even more sounded just like the other band, completely without originality - teenage me just didn't understand it back then.

I'm not necessarily against trends and/or hypes, 'cause they've created a lot of great bands - often some of those who follow are better than those who spearheaded the whole thing, but there comes a point where it's gone too far and it's all a watered down mess. I hope we haven't reached that point yet 'cause I want a lot more, but I think that some of the bands that are still great has to put some effort into avoiding getting lazy and content with their sound and simply copy themselves - that's a slippery slope down to 2nd, or even 3rd and 4th, rate records. For example, a year ago I could be a bunch of "raw d-beat hardcore", EPs and 9 out of 10 were great, but lately it feels as if this number has quickly dropped to 5 out of 10 that are truly great. I want that number to go up again, soon. Or perhaps the whole dark wave/new wave/goth/whatever thing that seems to be lurking in the shadows, ready to attack, will kill it off and set a new cycle of hype in motion? With that in mind it might be worth to hang on to another round of 3rd and 4th rate "raw d-beat" bands just to avoid the next trend?

If I want to come to a sort of conclusion I know this deserves more than half a page to elaborate on, but as I said earlier, I'm not sure where I'm going with this but I welcome your thoughts so maybe we could get a talk about "hype" in punk in future issues. I think I would welcome a series of articles/interviews on this subject.

As a closing I just want to stop you before you go on a rant about the fact that even if a hype dies out the "honest" (for lack of a better word) bands that's been around since long before will still be around long after... I know this already, but to do more than to scratch the surface demands more space a better writer than what I am. Maybe you are?

UTANFÖRSKAPET

utanf.blogspot.se

Tell us a little bit about Utanförskapet? Who you are and when you started, etc.. How come the name Utanförskapet? A good name if you ask me.

- Well, what to say? We have appeared in some other bands before. Jimpa-guitar (ex. Crossing Chaos, Uncurbed), TB-vocals (ex. Asocial, Uncurbed) Björn-bass, also plays in Murdering Murders. Played with Raised By Drunks in the past. And so I, Tompa-drums, (ex. Asocial, Svart Parad, Uncurbed). It all started with that I mused on the possibility to get Asocial together again, but it didn't happen. This was around February 2012. (and like this in retrospect I feel it was best with a new band with new songs instead). Jimpa is a close friend to me, and none of us were in a band at that moment. I have personally been through some personal difficulties, but it has begun to level off again. I needed myself clinging on to life again. Playing punk is something that sits deep in us and it felt like it was the right time to start with music again. TB was not included in any band, but he was included in the Asocial plans. We did one rehearsal; and the nice feeling... when it's fun playing was there right away. But we needed a bass player in. So Jimpa phoned and asked Björn, whom he knew since earlier, and I had met some times too. After one rehearsal with him we felt that the personal chemistry felt really good, so we decided that this was it and gave it a go. The name Utanförskapet appeared during a brainstorming we had around the band name. We picked it at once when the texts deals with exclusion, and how life is when one is stuck in a difficult on destructive alcohol/drug abuse. It sounds beautifully and is in line with the texts where the beautiful meets the faults and skews. We recorded 2 songs at the home of Jimpa, and putted them on the net. We got an offer from Rawby rec. pretty on the fly and it became a deal on a 7" release, which was changed to a 12", when Fight Back also showed interest.

The arrangement for 12 "has been a bit backwards, but has suited us well, as we haven't been able to rehearse so much because of nurture, house renovations, family life and so on. It have been me and Jimpa who have made the music. We have done the drums and guitars and then Björn has added the bass when he have had the time. And it has been the same for TB, who write his lyrics on the basis of his life. We've recorded the whole 12" at the home of Jimpa, under pleasant forms, without the pressure of time, except that the album will be out sometime this summer! Once we are completely done with the work for the record (right about now) we will start to rehearse as a "real band".

You and TB has been playing punk for over 30 years, what is your driving force? Is it the pep up or hopelessness that sustain you? A combination perhaps?

- For me, at least, music are so fucking important for life qualification. The creative part, the uplifting feeling when playing live, the result when you are satisfied with the recording, and so on... It really has a therapeutic effect in order to deal with the grey everyday life. Music is a world where I feel comfortable and home. Like a valve where repugnance can evolve and in some way promote mental health and satisfaction.

You will soon release your debut 12" "Vildhjärta", can you tell us something about it? And how did you come up with the title?

- I have told about it earlier on, but the name I came in contact with when I visited the old electricity board in Falun.



The old electricity board is like a good variant of Kristiania without drugs. In the temperance movement. They have cooking, concerts, supported accommodation, cafe, art and so on. It's a very beautiful name if you ask me. We are finally done with the mixing now, after a few attempts where we said, now it's done, now it's done. Only to later be there and winkle again. Chrashmange is working on the cover at this very moment, and we will add our last pieces to it on a bandmeeting tomorrow.

How is it that it became Rawby and Fight Back releasing the 12"? Both are very small "labels"...

- We arranged a blog and put two songs on it, and were quickly contacted by Rawby about a 7" release. Right after that Fight Back also showed interest and the deal was changed to a 12". We hope all parties are satisfied with the result. When we don't have the same ambitions as Metallica we are completely satisfied. with small labels... the whole thing is in line with what Utanförskapet stands for.

Any plans for playing live?

- No, unfortunately we have been forced to decline two gigs because we were not ready at the moment. We should get our shit together now and hopefully be able to gig when we know that it all is tight and sharp.

Are there much tiresome pace on past "achievements"? Uncurbed is surely inevitable when 3 out of 4 have been in the band, but I'm thinking even further back to Svart Parad and Asocial. If so, fun or a pain?

- No, I hardly never hear anything about "the past" these days...

It's just Jimpa still harping a bit about Svart Parad on and off. Old merits is good if you want to build an ego, but bad if you want to grow in the present. But in truth, we used the old band merits a little to avoid start at zero when starting this band.

What influences you today musically then? Is there any "new" bands that spins at home or is it old safe cards?

- Well...some of the old classics are of course still there. Personally, I like a little bit of all kinds of music, gothmetal, blackmetal and so... but also Melissa Horn and Lundell and a stuff like that. One of the advantages of being old is that there is no need to keep this fucking façade. I simply don't have to feel ashamed of what I like.

The future for Utanförskapet? Have you got that far yet, or do you take one day at a time?

- The immediate future is to get the record done and start rehearsing regularly... melt together into a tight unit. That's the main course right now.

Conclusion...Say what you want.

- Thanks for the interview, it was a while since I last replied one... fun. And good luck with the zine. Take it easy out there, because a wounded ego knows no love.

Questions by Masken, Aug. Layout by Jocke.



D-takt & Råpunk

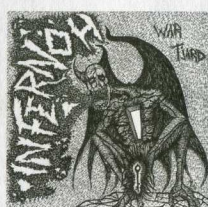
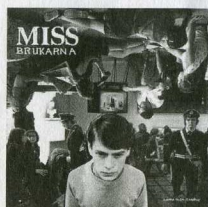
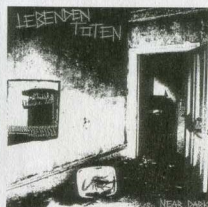


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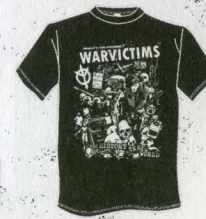
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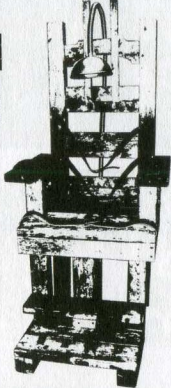
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HUMAN POWER?



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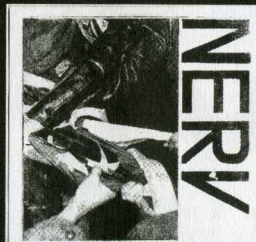


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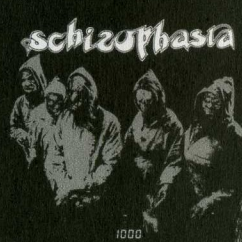
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HONDARTZAKO HONDAKINAK



One of the more interesting demos I encountered last year was the first demo from Hondartzako Hondakinak (for all lazy punks, just say Honda/Honda haha!), a new promising French band doing a desperate sounding and catchy version of primal hardcore/punk. Naturally I decided to do an interview with these super friendly guys over the course of the last few weeks, so, here we go hope you enjoy it! /Kärén

First off, tell us about the band, its members and its origins! Who are you and who plays what? How long have you been going and how did you form the band? What's your histories with playing instruments? Have you played since you were kids, or have you guys picked up musical instruments later on in life?

Bruno: Salut, I am Bruno, I play the sloppy drums in HH (not HHH, hehe) and even if I'm not very good at it, it's what I prefer to play in a band. Tim and I formed the band together because we knew each other, we wrote zines and as we lived not too far from each other. We often crossed the border to go to see punk shows in Southern Euskadi (the Spanish part of Basque Country). Some night in Getaria, in front of the gaztete where Fucked had to play, I asked Tim if he would play some covers with me. That was the real beginning of HH, haha. When I was younger and in high school, I played in a band called Drunk Suckers (... arf, what a name. I'm a bit ashamed because I don't even like alcohol or drugs) but I don't think I have really improved since!

Tim: Hi, I am Tim and I play the guitar. We started practising with just drums and a guitar a long time ago, then Benjamin came along with his bass and baggy pants, and then Remi came screaming in our ears. So the band as a whole started 2, 3 years ago?

I have no real musical training. My brother showed me how to put my fingers on the guitar in order to do power chords, my knowledge is limited to that. I just learned by myself, listening to records and trying to reproduce what I was hearing. Actually I have never bothered learning to play a whole song from the beginning to the end before HH.

Rémi: Hej! I'm Rémi, originally singer and now also bassplayer in Hondartzako Hondakinak. We've been playing together for a while (I don't remember for how long honestly.) I started singing for H/H because they didn't have a singer and I didn't have a band when I came back from the UK. They used to cover the same songs as Bruno and I would sometimes before I moved abroad and needed a singer so... Most of the songs on the first demo have been written while I was still living in the UK and I just laid down some vocals on them after we shortened them a bit when I came back. Also, we need to add that I only started playing the bass in the band a few months ago. We had a bassplayer, Benjamin, but he got busy with school and loved nu-metal slightly too much so he decided to part ways with us when the band started to have a bit too many projects to his liking...

And I'm a guitarist in the first place, with music school training and stuff (it doesn't show, haha.) I played guitar in a few bands before Honda/Honda but I won't tell too much about that here. Some had more "success" than others, some of the memories

related to them are good, some others aren't. What happened in the past stays in the past. Honda/Honda is the first band I do vocals in and I love it. Same with playing bass, actually. Before our former bass player left, I had never played bass, be it in a band or on my own. I did it more by necessity than anything else (especially since I didn't know how to sing and play an instrument at the same time) but it's very fun and I seriously enjoy it.

You guys are scattered in the south-west a bit at the moment right? But you're moving soon right, Rémi? Tell us about it? How do you go about rehearsing?

R: Well, it's just that we don't live in the same towns and they're generally not that close to each other. And the practice spaces we used weren't located in the towns we were living in either so it made it kind of difficult to schedule band practices. Also, we used to practice once every two or third weekend and before I got my driving license, I basically had to go spend the weekend there and crash either at Tim's or Bruno's (because we'd practice late in the evening), blablablah... It was a pain in the neck to make it all work out for a while but then we went from being a 4-piece to a 3-piece and we found a new practice space closer to where Tim and I live and in which we can rehearse pretty much whenever we want. And it's cheaper too! That changed a lot of things for us.

And I'm moving to the deep Basque Country, in a remote little town at the foothills of the Pyrénées mountains. It is school-related, I'll only be there for a year, and next summer I'll be moving much closer to Tim's, in the Bayonne area. This is going to be good, it'll make it easier to practice and hang out with my friends.

What are your influences and musical tastes? To what extent and in what way do you feel that you actually express whatever influences in your music?

B: I really like all sorts of styles in punk-hardcore: from post-punk to d-beat, skate-punk, 77 punk, raw punk or whatever... Regarding the band, I don't have any plans in my head and I don't think about how we should sound at all. I just want to play fast songs and some mid-tempo ones to relax a bit when I'm too tired. The three of us can come to the practice room with some riffs stolen, for example, from Minor Threat or Discharge (and I must admit I even stole a riff from this dumbass in Burzum!!) and the result is that people explain how we might be influenced by hardcore from Finland, the US, Italy, Yugoslavia ... or even

the Basque Country, hehe! I think it's quite a compliment that many people hear so many different things in our music but can't agree on anything.

T: 80s US hardcore punk is what I like the most. Old stuff (Black Flag, Circle Jerks, etc...) and more recent bands like Culo, Gouvernement Warning... About influences I don't know what to say. I am not a music expert or a nerd so when it comes to guitar playing I don't really go for a specific sound, I still don't know what most of the buttons on the amp are for. It just feels right to play fast stuff. Epileptic, jangling, nervous, and moderate distortion is what I like guitar-wise in hardcore bands.

R: I guess we all love 80's hardcore/punk in general but we have our own preferences when it comes to the subgenres. Personally, I'm much more into the European / Japanese hardcore scenes and getting into the Latinamerican scenes now too. I like US HC alright but it's far from being my favourite. I'm more into Scandinavian, Finnish or Spanish hardcore/punk for instance.

As the band's bassplayer on the last recordings we did, I have to say that I just wanted to have the same bass tone as Riistety on "Skitsofrenia".

Regarding the vocals, I don't try to sound like anyone else because I have no clue about how to sing or control my voice in general. I just try to scream the loudest I can and it makes me sound like the dude from EU's Arse sometimes, hahaha. People have been saying my vocals sound a bit Finnish as well, probably because of all the "oooooh" and "aaaaaaah" at the end of a lot of the words I use. Finnish and Euskara have absolutely NOTHING in common but fair enough, I accept that comparison.

Lyricwise, I'm not influenced by anyone in particular. A few of the lyrics on the first demos were bits stolen from Discharge but I don't want to do that anymore. I feel like singing in a band is an opportunity to say something interesting and/or useful and my pragmatic personality does that I now refuse to waste this chance I have to maybe make people think by spoiling it with Discharge-like haikus. I don't want to talk about war like countless bands do. I don't know anything about it and I don't like clichés nor romanticising the death of thousands and thousands of people by describing current atrocious situations in detached and insensitive ways. War or the death of innocent people are things that shouldn't be trivialised. Instead, I try to sing about things or problems we experience in our lives. I try to sing about local issues such as the destruction of the environment in the area to build more roads or trainlines, Bayonne ferias, dumb tourists, bullfighting, etc... or things that deal with our daily life like going to the beach a lot, living in the countryside, etc... And I also like to hint at local places or Basque mythological characters or events in our songs as well.

Finally, as cheesy as it may sound, I have to add that what might generally influence me the most personally when it comes to Honda/Honda, is all our friends from Bordeaux, their bands (Gasmask Terrör, Face Up To It, Warning/Warning, Chambre Froide, etc...), their attitudes, what they do, their long-lasting and radical involvement in the DIY hardcore/punk scene for so many years, etc... I draw constant inspiration and energy from them.

So you guys have recorded two demos but you seem, at least you Rémi, reluctant to move to recording/releasing a 7". How is that?

T: Personally, I have never been in a band before and I enjoy doing things progressively, taking time to write songs we are happy with, record a demo, doing shows, writing more songs. I am not reluctant to do a 7" anymore, it's just that I enjoy the different aspects of being in a band. Rushing to release a record after 6 months would spoil the fun for me.

R: It's not me, it's them!! Well, first we weren't into it, then they were into it and I wasn't, and now it seems I'm the most excited about it. Funny how opinions change, huh? Basically we just thought there was no point rushing things out and we also think that records are something you "deserve" to do. It's for "good" bands. So many bands jump straight into the 7" option without releasing any demo. I don't like that. It's cool releasing records has become so easy but just because you can doesn't mean you should. There are already way too many records being put out at the moment for us to be able to follow what's going on. I personally don't want to release a record that has a 2-months life expectancy and I already can't listen to our first demo anymore without cringing so I don't know about proper records yet haha. We did get some offers though, which is incredible and hilarious at the same time considering we're not that good. So if it has to happen, it'll be with some friends so we can be sure it all goes smoothly. Although the most important for us is to come up with enough songs we deem worth being pressed first and then having them recorded properly. We're extremely far from that right now, haha.

What about live performances? Have you played live alot? How do you feel about that? Any live plans for the future?

T: I think we played about ten shows. The first show was fucking scary and sloppy. I had never played live shows before, it was my first time.

We played mostly in Bordeaux with bands like Face Up To It, State Poison, Shock ...We did a couple of shows in our local area in Saint Jean de Luz, next to the beach. We played Paris as well with Gasmask Terror and Systematic Death. We also did a small tour with Warning/Warning for three days. We've been to Toulouse, Grenoble and Saint Etienne. It was intense. We played some interesting places like squatts or funky punk places in Toulouse's country side. Rémi did a tour report in his zine (and he also managed to not fuck up his leg which is good). So as far as I am concerned I feel good and confident now. We are not a super tight band but the more we play the better I feel. What a boring thing to say. Anyway I am looking forward to play more shows. I think the next one will be in Bordeaux again, with Lotus Fucker in October if I am not mistaken.

R: Yeah, the first time we played in Toulouse (in a squat), I slipped on the tile floor 5 seconds into our first song and badly injured my knee. I spent the entire set leaning on the wall as my right leg couldn't support my weight anymore and finished the

night at the ER. I came back from our weekend tour with a splint, haha. The second time we played Toulouse (with Warning/Warning and some rural chaos punk bands with atrocious names), it was in a crazy farm in the middle of nowhere. I suspect we entered another dimension through some invisible portal once we left the main road haha. There were LOOOOTS of chaos punks drunk or on crazy drugs, dogs everywhere, terrible bands playing until the sun rose, etc... Nice people for sure but insane setting and really harsh conditions for us...

You have done two recordings this far right, first and second demo? Or have you done more sessions? Tell us about the differences between the different sessions, how you experienced doing them and how you feel about them.

T: We actually did a third session last April. Some people asked us for some exclusive material for different compilations and we had a few songs ready so we went back to the basement and recorded them. At this moment I am not sure how and when those compilations will be out... I guess they are in the making. Anyway, sound-wise I think there's an obvious progression between the first two demos and the last session. To be honest, when we recorded the first demo I just didn't know what was happening. I was nervous and it's a strange feeling to try to play in front of that guy sitting in front of a recording device, twisting buttons, giving us orders, frowning, giving us thumbs up, what a strange experience. I leave Rémi to talk about the technical details of the different operations.

R: Technical details? Lol, ok... All three sessions have been recorded live except for the vocals. Vocals always come last. The first demo we recorded in a kvlt derelict practice space in Bordeaux with our very good friend, manager and overlord Olivier, who also happens to play in a billion great bands that the three of us worship, namely Gasmask Terrör, Warning/Warning, Chambre Froide, Kalte Lust, etc... We used his 4-track tape recorder, some broken amps, guitars and drumsticks, rusty strings and drums, etc... or almost. As Tim said, we don't know anything about switches or knobs so we just plugged ourselves in and played (well, they did while I was roaming around in another room in order to not disturb them.) It went fast as we're usually tired after playing 15 songs. We usually keep the first take when we record because it's usually the best we can come up with, the most intense, the most sincere, the less "affected" if you want. Sometimes we use the second one but it's rare. So it took a few hours to set up everything and less than half an hour to record both the instruments and the vocals afterwards. Olivier then mixed everything with Audacity or some program like that.

For the second demo, we recorded exactly the same way using pretty much the same borrowed gear and with Olivier again, except this time we did it all in a neko kvlt basement (still in Bordeaux) as the practice space we used the first time unfortunately shut down. The same methods were used, we still fucked up a bunch, and the result was still raw punk (but it's never inept



Demo 1



unlike what some people say, just a little bit faster and more intense than we can actually handle haha.)

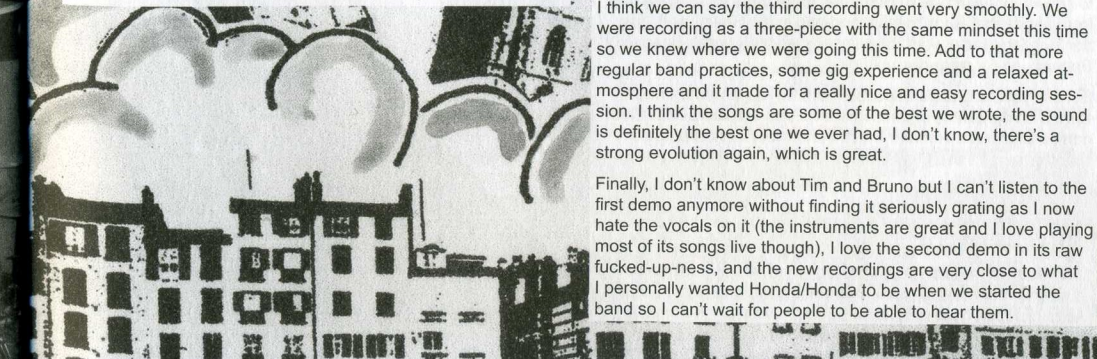
We recorded in Bordeaux a third time last April for various compilations. Olivier was still there but this time we recorded with the Professor Mad Sound. He's a discreet person as well as a great musician with a killer ear and knows how to operate some magic and rather sophisticated recording devices. We recorded in the same true grim basement with almost the same borrowed gear we used on the second demo, we took a few hours to set up the mics, a few seconds to do our sound and another half hour to record all the instruments live. We needed an extra 30 minutes to do the vocals and then we were set. The Professor recorded it all directly in his computer and we used 9 tracks this time, more than for both our first two demos combined! He then did some crazy megamix of everything and sent us amazing versions of our sloppy tunes. It's still raw and too fast too furious but also loud and crisp. Rad.

Recording the first demo was quite scary as it was a new experience for us all. Doing it with a friend we know and trust made it go smoothly though, and when we finished it and went back home with the master CD, we kept listening to it on repeat in the car. We never thought we'd ever be able to pull off such a thing one day so even with all its little flaws, it was an incredible step in Honda/Honda's life at the time. It also validated our existence as a band I think?

The second demo recording went faster and required less efforts from us because of our first experience with Olivier. It was nice and great again, and I believe it showed some evolution music-wise. I'm not sure how noticeable it is for the casual listener but for us, it is obvious.

I think we can say the third recording went very smoothly. We were recording as a three-piece with the same mindset this time so we knew where we were going this time. Add to that more regular band practices, some gig experience and a relaxed atmosphere and it made for a really nice and easy recording session. I think the songs are some of the best we wrote, the sound is definitely the best one we ever had, I don't know, there's a strong evolution again, which is great.

Finally, I don't know about Tim and Bruno but I can't listen to the first demo anymore without finding it seriously grating as I now hate the vocals on it (the instruments are great and I love playing most of its songs live though), I love the second demo in its raw fucked-up-ness, and the new recordings are very close to what I personally wanted Honda/Honda to be when we started the band so I can't wait for people to be able to hear them.



What about your local punk scene, tell us about it and where Honda Honda fits into it!

R: It's kind of difficult to talk of a "local punk scene." There always has been gigs in our area but it's an uncool place as travelling bands hardly ever stop here so gigs are few and far between. Basically, we're located between the Spanish/Southern Basque Country, which is 10 minutes away from Bruno's place and a bit more than an hour away from me (Tim being in between), and Bordeaux, which is 1h30 away from me and 2h30 from Bruno. The Southern Basque Country has always been very active since the 80's, there are gigs everywhere every week, strong scenes, etc... so lots of things are always going on but it's very difficult to get info about what's happening out there as it hardly ever crosses the border. Bordeaux has also been very active punkwise for many many years. Bands don't come to Southwestern France unless they go to Spain, which they don't often do at all due to the crazy toll prices and whatnot. Therefore we tend to be considered as unworthy moneywise and there weren't any punk bands into DIY and whatnot playing the same kind of stuff as we do until something like one or two years ago. Some people from Bayonne who were involved in booking the very few interesting gigs in town and who also were in some more "rocking hardcore Hydra-Head-Southern-Lord-whatever" kind of stuff created a collective that gathers most of the DIY bands in the area. We're part of it, even if we don't participate much at all, as well as other bands such as Antifun Krieg (female-fronted modern hardcore), The Rodeo Idiot Engine (chaos-tech-mathcore-yadda-yadda), Kuma No Motor (oddball hardcore/d-beat) or Monarch (infamous and ultimate doom/drone.) Gigs and mini-festivals happen rather often thanks to those people now, and it's really amazing to witness that. We now receive plenty of requests from bands from everywhere to play here, which is rad. There are some regular at the gigs, we even managed to draw people from the Southern Basque Country over here haha, and we tend to support each other in general. Besides that, it's not too easy to play because the main bars that host gigs in Bayonne are being threatened by the local council and the police for noise complaints and it's not always easy to draw people to the gazteteak (the Basque "youth centres", which are being used as bars, meeting places, venues, etc... and often have a political function as well) in smaller or remote towns. And I finally want to add that I don't think I'm too far off if I say that most people don't understand our music or don't have any idea about the style of hardcore punk we play within our DIY scene. But it's fine for us, it keeps things refreshing for everyone.

T: Until this year there hasn't been any punk scene around here. Maybe a couple of local bands doing shows here and there but nothing you could call a scene. As a consequence we have to drive a lot to see shows in Bordeaux or in the southern part of the Basque Country where the scenes are much more developed and interesting. We live in a kind of in between area I guess, and I don't have any explanation why it's that way. It's a bit frustrating but it also makes it more exciting when it comes to going to shows. For example in Bordeaux there are a lot of awesome local bands that Remi mentioned and in the South, well I just don't understand a word they say since I don't speak Basque or Spanish, so it's quite disorientating.

But this year, a groupe of people from Bayonne and around started doing bands, organised shows and created a collective named Brahbrah. You can check them here: <http://brahbrah-kolektiboa.org/> I don't really know where we fit in, I don't really mind.

Where did you guys grow up? How did you get into punk and hardcore?

B: I was born 40 kms away from Bayonne, not in Euskadi but more to the North, in a town where not playing rugby or simply liking this sport made you a subhuman, a kind of degenerated. But, fortunately, I was also living close to the coast, so I had the same experience as Tim (but 5 years before... don't forget that

I'm the old fart in the band!), it means that I was beginning to surf and I discovered « melodic hardcore » and « skate-punk » like Epitaph / Fat Wreck bands on surf-VHS that I watched with friends between two sessions. That was during high school. When I was a student, I moved to Bordeaux and I discovered more DIY things and I liked very much the political side of punk-hardcore then: not that I'm not anymore in politics but it seems that being cynical is now preferred to more positive ideas. Musically, for example, I listened to local heroes like Öpstand or Jean Seberg and I saw a lot of shows like the first ones of Face Up To It (who kicked my ass and still play nowadays. Listen to their 7" on Stonehenge!) And speaking about Stonehenge, I was also very much into French emo like Alcatraz, Vanilla or Fingerprint, something that you wouldn't hear in Honda Honda but they are a part of Remi and I's weird influences.

T: I grew up in Anglet/Bayonne, small beach town in the south west of France. I never lived in a big city. I started getting into punk and hardcore at school like most of us I guess, watching skate and surf VHS with friends and bonding with like-minded people whom I exchanged tapes and records with (mainly skate punk stuff like Pennywise, Green Day, NOFX, etc... (when I started listening to Rancid I thought I was really into the real hardcore stuff haha)) but there were very few people into that kind of music so I educated myself by ordering records, reading magazines (eww). Then I started buying fanzines with records, discovered the fanzine universe and realised there were exciting things happening in France in the DIY scene, with real people not far away from here! Reading fanzines and getting records was my solace in my lonely/twisted existence as a teenager and I realised then that there were some very interesting bands and ideas evolving in that scene so I started getting into more 'hardcore' stuff. I wrote to a couple of people around like Bruno who put me out of my misery by taking me to small local shows. I came quite late actually to the 'extra musical' aspect of the hardcore punk thing. And to this day I feel like I am still discovering a lot of it.

R: I grew up in a small rural town in the middle of nowhere and whose economy mostly revolves around the salt industry and salted baths. It has a little bit less than 5,000 inhabitants, 90% of them being 50+ years old, 5% of them being cows, and the 5% left of them being kids or random weirdos who don't fit with the ether the cows or the elder people. There's nothing for the youth there, no activities, no gigs, no access to any bigger cities, nothing. Either you leave as soon as you're in age to do so to go to school in bigger cities or you become unemployed and spend your days at the bar or smoking weed. The kids I grew up with either left and went far away or became lazy slobbs who'll never manage to leave that shithole.

I got into hardcore punk because I used to be obsessed by music as a kid, trying to listen to as many things as I could and always making myself tons of tapes with whatever music I could find that I liked,



and I was always drawn to the more extreme bands music-wise. I grew up loving 70's rock and AC/DC and when I was 10, my friend's big brother gave me a Pantera tape and my neighbour a NOFX CD. Both blew my mind. From then on I was listening to punk and metal indifferently, I used to buy all the magazines I could find, zines sometimes, making myself lists of bands to check out after reading thanklists or random reviews, etc... Eventually, when I was 13 I heard that "Straight Edge" cover on NOFX's "White Thrash, Two Heebies And A Bean" and I HAD to check who Minor Threat were. My friend got the Minor Threat discography CD, I made myself a copy of it and it turned my entire world upside-down forever. That as well as skateboard VHS' soundtracks. There you go!

So what currently active scenes/bands in France would you like to promote? What's the state, in your opinions, of French punk and hardcore in 2012 and how has it developed over, let's say, the past decade?

R: Well, I guess we already hinted at them before. There are all the cool bands from our area, the ones in the BrahBrah collective (Kuma No Motor, Antifun Krieg, Monarch, The Rodeo Idiot Engine, The Enterprise, etc...), which are all good people and play cool music. They make things happen where we live so they deserve tons of support. The last ten years haven't been great for French hardcore/punk, the last three years on the other hand... There are plenty of sweet bands popping out everywhere and it really makes for a nice and diverse scene as a whole. It got to the point where there have been French hardcore compilations being released (the "No Redemption For The Kids" compilation LP, which will give you a good overview of the main current bands from our country) and even regional ones, such as the "Nuisance Capitale" 2x7" compilation for Parisian bands, the "Larsens Chroniques" tape compilation for Lyon, etc... There's an upcoming tape compilation with Bordeaux-only bands that's going to rule. We're on it even if we're not really from Bordeaux (it's our second home, we played most of our gigs there, they made us, they'll ruin us too.) So I guess that means the scene, in spite of the difficulties that come with keeping good venues for bands to play, is very well alive and seriously kicking. I fear we'll always live in the shadows of our neighbours punk-wise though...

Anyway, great bands from France to check out in addition to the ones already mentioned before: Good Good Things, Youth Avoiders, Moms On Meth, The Sioux, 12XU, Télécommande, Face Up To It!, Koenigstein Youth, Shock, Idiot Talk, Gorilla Gripping, Anxiety Attack, etc...

As I understand it you guys have been on hiatus for the summer and just recently got started again. How come? Do you have new upcoming material and how does it compare sound wise to your previous stuff you think?

T: I find it hard to stay in one place for a long period of time and I enjoy travelling so I spent the summer in Montreal. As a consequence we had to take a break for a few months. And I hate spending the summer here because it's too hot, and there are people everywhere since we live in a very touristic area. Summer is bad surfwise, the waves are small and the beaches are crowded. Too bad for me Montreal is fucking hot as well. Montreal is an awesome place, with lots of shows, punk-houses and exciting local bands. I had a very good time there.

Anyway, except for the stuff we recorded for the compilations we talked about earlier, we don't have any new stuff for the moment.

We started practising again the other day and it went very well. We jammed and brought new ideas but nothing is planned yet. We'll see how it goes!

B: I was pretty busy this summer because my second child was born in July: less punk, more poop! We're still motivated to write songs that I hope will be more and more simplistic and dumb!

So if a touring band would want to pass through your area and needed to get in touch with gig promoters, where should they turn?

R: If bands want to play in our area, they should get in touch with the BrahBrah collective (the contact info is somewhere above) as we don't book gigs ourselves. Any requests we get are directly forwarded to them as we can't do anything where we live (especially since we don't even live in the same towns.)

What does the band name mean, and tell us about how you came up with that particular name! It's very cool and powerful sounding to these Swedish ears!

B: "Hondartzako Hondakinak means "beach waste". Tim and I live near the Atlantic Ocean so we surf a lot (actually Tim isn't a real surfer as he does bodyboard, boo-fucking-hoo Tim!). When I was younger, the beaches were really dirty, especially during winter, because of all the waste that was thrown into the sea. I have the feeling that the situation is better but I guess it's because local councils are spending a lot of money to clean beaches for touristic reasons, among other things, I don't really know if the situation is better upstream though. Now, the pollution is more insidious because more microscopic, like bacterias coming from the rivers because of the domestic pollution (sewers) or, of course, industrial pollution.

Me, I like the name and the repetition of syllabus "Honda-Honda", Frenchies call us Honda-Honda anyway!

Please tell our readers about your view of the basque region as a political entity vis-à-vis the French state.

B: Ouch, this is a difficult one! Thank you very much, hehe. I don't think that we can answer and speak about Iparralde (French part of Euskadi) without comparing it with Hegoalde (Spanish part). After the dictatorship of Franco, the regions in Spain (like Catalonia or Euskadi) have earned more autonomy and you can see it, for example, in the politics concerning local languages (as Català or Euskara), etc. The history of France is really different from the Spanish one so the political position of Iparralde has nothing common with Hegoalde, France is "jacobinist" which means that things are decided in Paris in majority (even if you have smaller political entities as region Aquitaine or Pyrénées Atlantiques but it's not really comparable to the autonomies across the border). Also, you have to keep in mind that Iparralde is really smaller than Hegoalde, it only represents 15% of Euskadi and it's seen like a small seaside-corner of France by a lot of French tourists. I can tell you that we, in Hondartzako Hondakinak, are not really like "independantists" or whatever even if I think that "local democracy" or "federalism" are often better options, above all for cultural reasons (like language) because I don't think, by contrast, that more or less autonomy would change anything about social issues.

LAYOUT BY KROOH

HONDA HONDA.FREE.FA

WALL OF NOISE

D-clone

NOISE NOT MUSIC

HOW, WHY AND WHEN DID YOU START D-CLONE?

- Around 2005. It was started from copying Disclose songs with some alcohol.

DID YOU PLAY IN ANY BANDS BEFORE D-CLONE? ARE ANY MEMBERS ACTIVE IN ANY OTHER BANDS NOW?

- We can say D-CLONE is first band for us. We're only playing in D-CLONE so far.

BESIDES DISCHARGE AND DISCLOSE, WHAT ARE YOUR BIGGEST INFLUENCES?

- I actually listen to a lot of music. Besides Discharge and Disclose, I get inspired from 90's Japanese CRUST, SWEDISH HC, some METAL stuff, and some EXTREME MUSIC.

YOU HAVE A GOOD REPUTATION AS A GREAT LIVE ACT, PLAYING VERY LOUD, INTENSE AND POWERFUL. IS BEING LOUD IMPORTANT TO THE D-CLONE SOUND?

- Yes it's important! Wall of noise!! D-CLONE is not trying to be a band which just drunk, just doing party.

WHICH GUITAR/BASS PEDALS AND AMPS SHOULD YOU HAVE FOR THE ULTIMATE WALL OF NOISE?

- We only use FUZZ. and No cube amp!

YOU HAVE TOURED USA BEFORE, ARE YOU HAPPY TO GO BACK?

- Yes very much! There are many my best punk friends in USA.

THIS IS YOUR FIRST TOUR IN EUROPE. ARE YOU EXCITED?

- Yes I'm excited, but also I'm getting nervous a bit. haha. EUROPE is kinda sacred place to me.



ANY SPECIFIC BANDS YOU LOOK FORWARD TO PLAY WITH?

- I'm glad to play with MOB47, AVSKUM again! D-CLONE have played with them in Japan. And I really love INSTINCT OF SURVIVAL!

WHAT DO YOU GUYS DO FOR A LIVING? OR ARE YOU FULL TIME PUNX?

- Unfortunately we're not fulltime punks. If I live as fulltime punk in here/in my situation I have to do some criminal or get public assistance. I don't want either.

YOU JUST RELEASED YOUR FIRST FULL ALBUM, ARE YOU SATISFIED OF HOW IT TURNED OUT? SOUND AND SOUNDWISE?

- Yes we did our best! On Vinyl, the sounds are bit different from master tracks. It is perfect on the CD release.

WHY DID YOU RE-RECORD SOME EARLY RELEASED TRACKS AND NOT ONLY NEW SONGS?

- We only recorded songs which we play at current live show.

WHICH RECORDS/BANDS DO YOU LISTEN TO THE MOST AT THE MOMENT? ANY SPECIFIC BAND YOU WOULD RECOMMEND FOR OUR READERS?

- I want people who reading this to check bands like AKKA, FOLKEIIS, ISTERISMO, ATF. Now I personally listen to METAL CRUST often.

BEST TOUR VAN MUSIC/RECORDS?

- Music which healing us, haha.

WHAT'S UP NEXT, AFTER THE TOUR? BACK TO DAILY LIFE OR START MAKING PLANS FOR NEW SHOWS/TOURS/RECORDS?

- PERDITION (from NY/USA) is coming Japan spring '13. We will play with them!

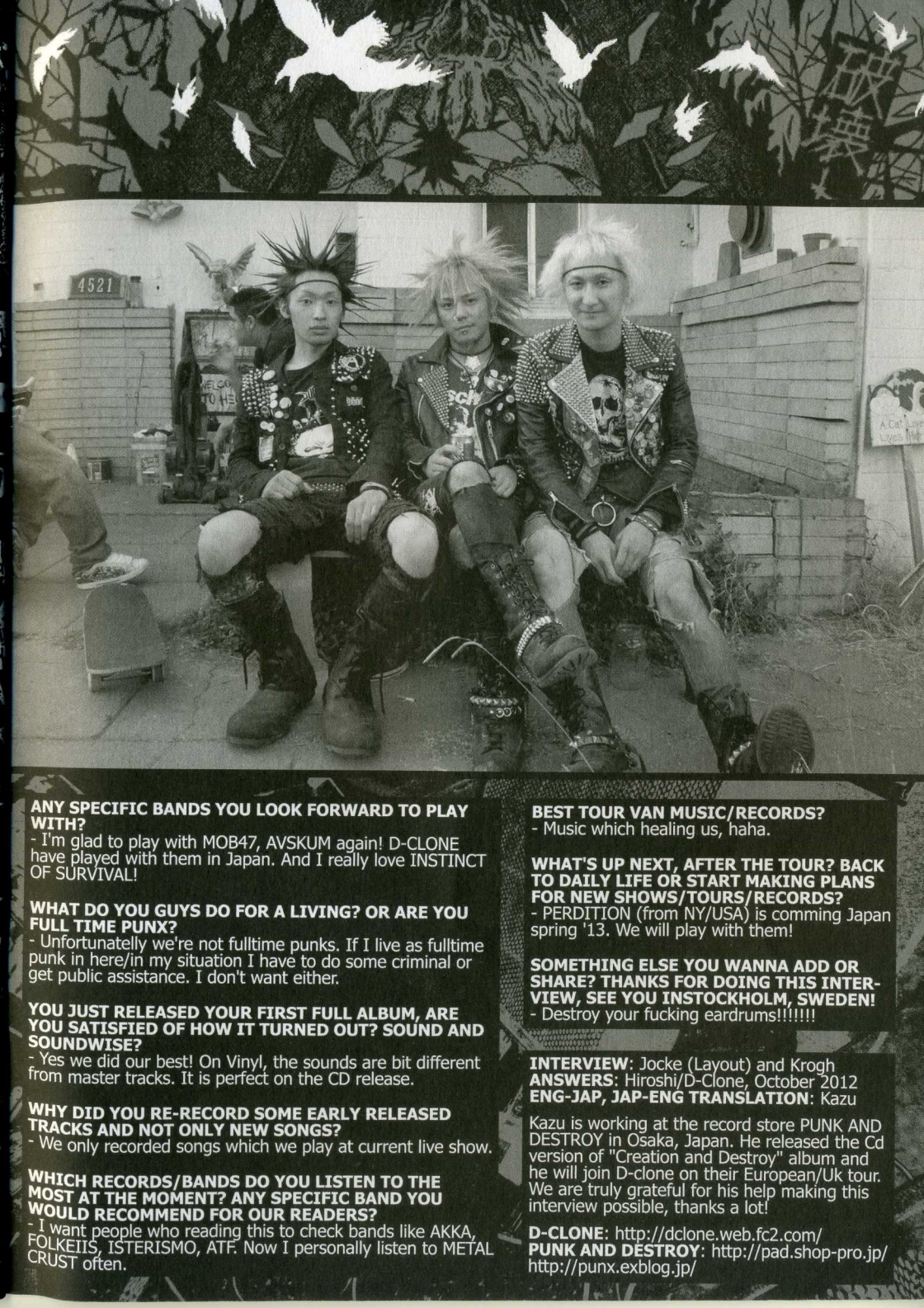
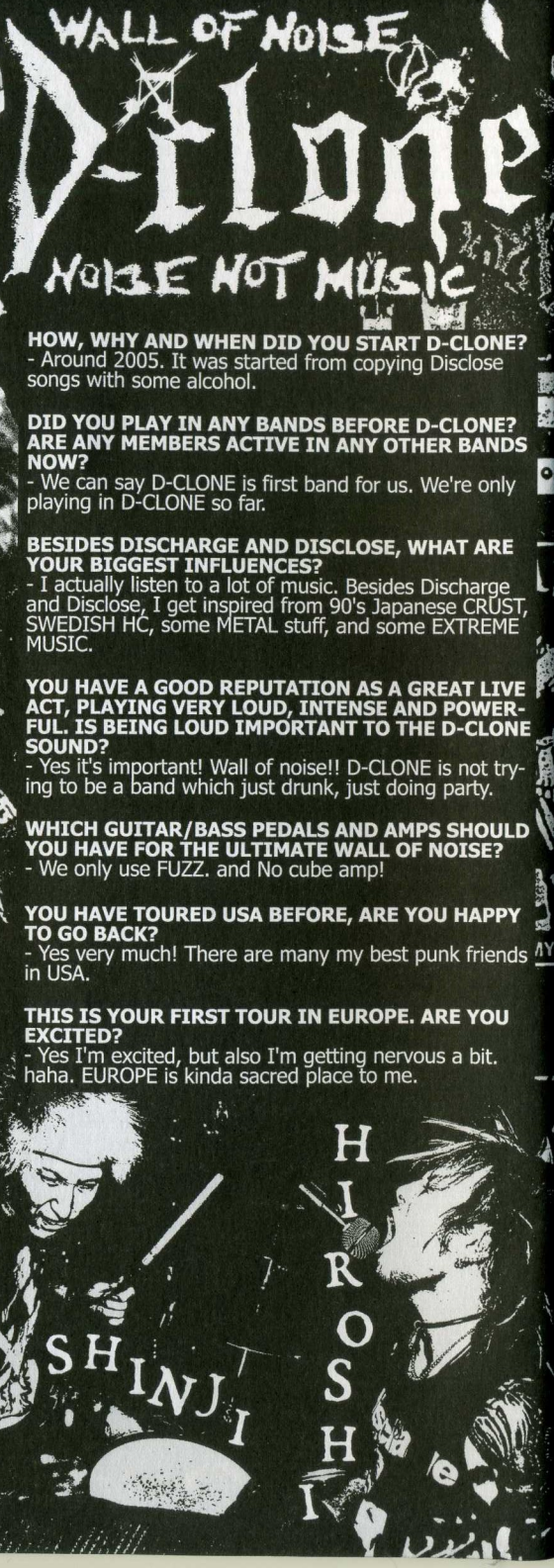
SOMETHING ELSE YOU WANNA ADD OR SHARE? THANKS FOR DOING THIS INTERVIEW, SEE YOU IN STOCKHOLM, SWEDEN!

- Destroy your fucking eardrums!!!!!!

INTERVIEW: Jocke (Layout) and Krogh ANSWERS: Hiroshi/D-Clone, October 2012 ENG-JAP, JAP-ENG TRANSLATION: Kazu

Kazu is working at the record store PUNK AND DESTROY in Osaka, Japan. He released the Cd version of "Creation and Destroy" album and he will join D-clone on their European/Uk tour. We are truly grateful for his help making this interview possible, thanks a lot!

D-CLONE: <http://dclone.web.fc2.com/>
PUNK AND DESTROY: <http://pad.shop-pro.jp/>
<http://punx.exblog.jp/>

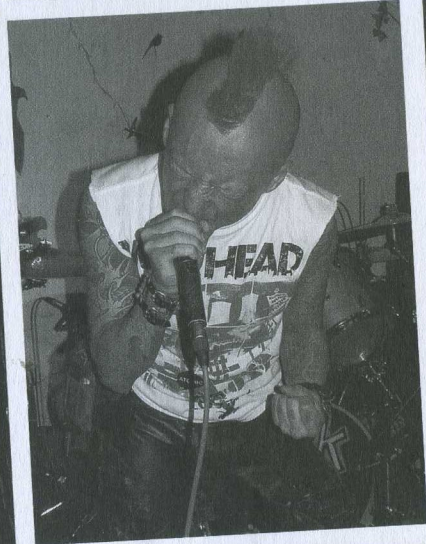


20 YEARS ANNIVERSARY, RE-MASTERED BY KENKO

DISCHANGE

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SMALL, COUNTER CLOCKWISE:
ENDLESS GRINNING SKULLS
WARHEAD
SKIPLICKERS
TRAGEDY
BIG: DOOM

tin12 Club, Bradford - October 14, 2011
Wharf Chambers, Leeds - September 19, 2012
Wharf Chambers, Leeds - September 19, 2012
tin12 Club, Bradford - June 9, 2012
"Bri & Lisa's Wedding Reception" tin12 Club, Bradford
All photos by CHRIS AGITATE



**"WHY DON'T DO THIS ON INTERNET?
WHO CARES? THE INTERNET MAKES US
EASILY TO COMMUNICATE ACROSS THE
BORDER. EVERY PEOPLE CAN KNOW
EACH OTHER'S INFORMATION QUICKLY,
BUT I STILL BELIEVE POWER OF A PAPER,
VINYL AND ANALOG MEDIAS. YOU CAN
NOT TOUCH, FEEL AND SMELL ANYTHING
FROM COMPUTER SCREEN. THE SCENE
IS NOT ON YOUR DIGITAL MONITOR. LET'S
GO TO THE SHOW, BUY PUNK VINYL AND
SUPPORT YOUR LOCAL!"**

- SO, DECAPITATED ZINE.